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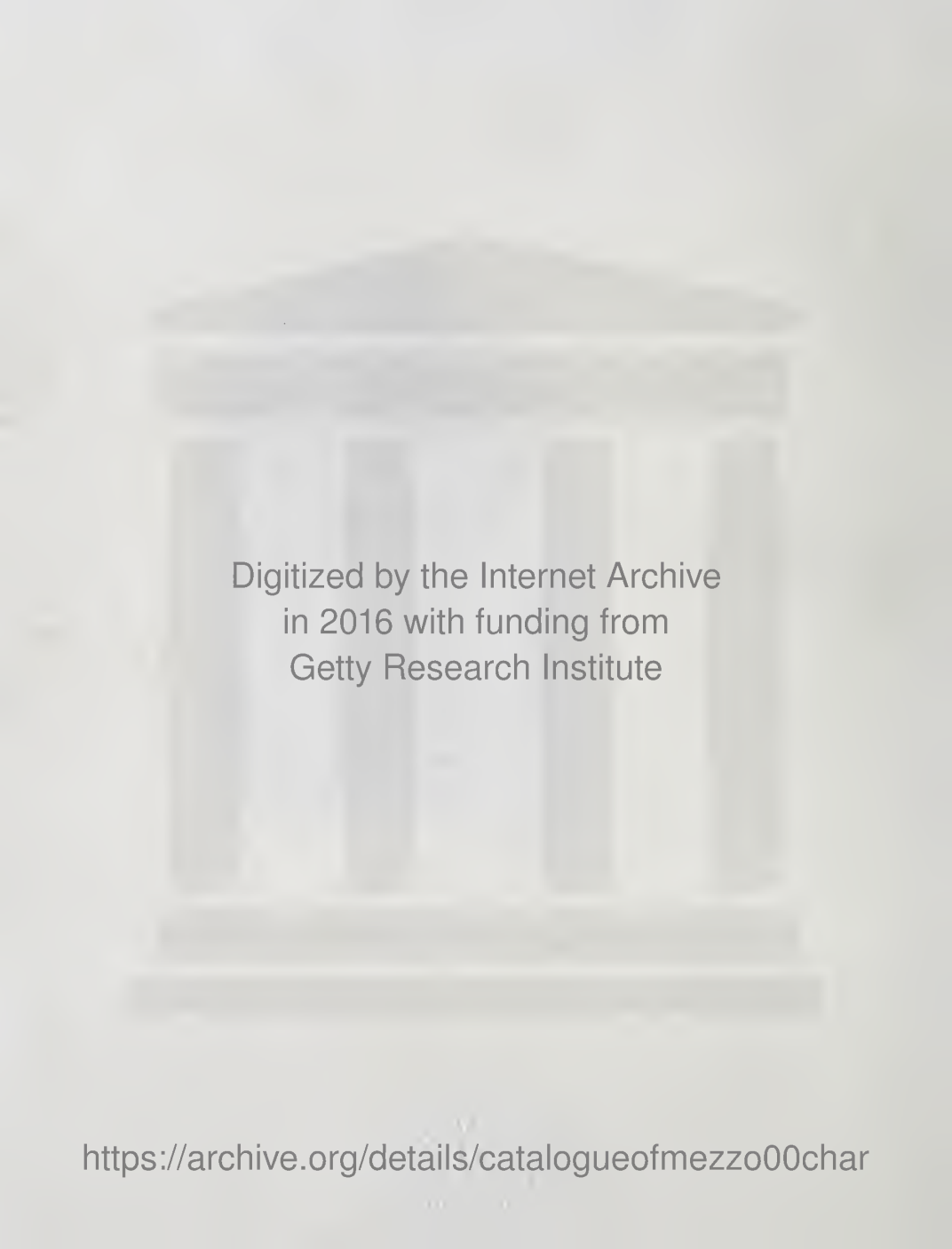
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A CATALOGUE OF THE MEZZOTINTS AFTER, OR SAID TO BE AFTER, REMBRANDT

A CATALOGUE OF THE MEZZOTINTS AFTER, OR SAID TO BE AFTER, REMBRANDT

COMPILED BY

JOHN CHARRINGTON

HON. KEEPER OF THE PRINTS
AT THE FITZWILLIAM MUSEUM

CAMBRIDGE
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ABBREVIATIONS

A.W.	= Alfred Whitman. "Valentine Green." London, 1902. "Samuel William Reynolds." London, 1903. "Charles Turner." London, 1907.
Bode	= Wilhelm Bode and C. Hofstede de Groot. "Rembrandt." 8 vols. Paris, 1896–1906.
B.M.	= British Museum. Department of Prints & Drawings.
F.M.	= Fitzwilliam Museum, Cambridge.
G.G.	= Gordon Goodwin. "James McArdell." London, 1903. "Thomas & James Watson." London, 1904.
H. de G.	= C. Hofstede de Groot. "Catalogue Raisonné of the works of Rembrandt." London, 1916.
H.P.H.	= Mr H. Percy Horne.
H.W.B.	= the late Mr H. W. Bruton.
J.C.	= the compiler's own collection.
J.C.S.	= John Chaloner Smith. "British Mezzotinto Portraits." 4 vols. London, 1883.
J.F.	= Mrs Julia Frankau. "William Ward, A.R.A., & James Ward, R.A." London, 1904.
J.P.H.	= Mr John P. Heseltine.
Klass: der Kunst	= "Rembrandt. Des Meisters Gemälde." 3rd ed. (W. R. Valentiner.) Stuttgart, 1909.

Wess: = J. E. Wessely.
"Richard Earlom." Hamburg, 1886.
"Jacob Gole." Hamburg, 1889.
"Wallerant Vaillant." Vienna, 1881.

Wurzbach = Dr Alfred von Wurzbach.
"Niederländisches Künstler-Lexikon." Vienna, 1910.

The measurements are given in millimetres. H. 350. Sub: 300. W. 400. Sub: 370 means that the *height* of the *plate* is 350 mm., the *height* of the *subject* is 300 mm., the *width* of the *plate* is 400 mm., and the *width* of the *subject* is 370 mm. In the large majority of cases the plate is engraved throughout its full width, so that the width of the subject is not given separately.

In the descriptions of the subjects the expressions "to right" and "to left" mean "to the *spectator's* right," or "left hand," respectively.

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66	Abraham's Sacrifice	208	515	8	—	J. G. Haid
114	Abraham's Sacrifice	207	170	9	—	J. Murphy
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89	Six, Jan	—	—	—	—	R. Houston

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17	Soldier, A	—	—	279	—	Anon:
75	Standard-bearer, The	206	147	270	—	G. Haid
127	Standard-bearer, The	370	428 *a*	269	J.C.S. 42	W. Pether
39	Stoffels, Hendrickje	435	408	305	—	R. Cooper
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134	Woman taken in Adultery, The	247	279	104	—	G. H. Phillips
180	Workers in the Vineyard, The	339	301	114	J.F. 22	J. Ward
115	Young Man, Bust of a	—	—	—	—	"I: M:"
128	Young Man at a Curtain, A	—	—	p. 463, note 62	J.C.S. 41	W. Pether
143	Young Man in a Cap, A	—	—	—	—	V. D. Preisler
18	Young Man in a steel gorget and a mantle, A	—	—	—	—	Anon:
137	Zeno, The Philosopher	xix	527 *a*	167	—	B. Picart

CATALOGUE

1

Bode 170. *Klass: der Kunst* 148 *b*.

REMBRANDT. T. Aloisio (or Aloysio).

Bust, directed to left, looking to front. Loose cap; long hair; steel gorget with small white ruff; cloak over left shoulder, fastened by chain over right shoulder.

Without any inscription.

H. 293. Sub: 136. W. 227. Sub: 113.

B.M.

See also Nos. 169 & 186.

2

H. de G. 4.

"AN AMORIST AGED." ANON:

[LOT AND HIS DAUGHTERS]

Man in a turban and furred coat; beard, &c.; seated at a table on which are a wine flagon, a knife, fruit in a dish, and a table-cloth (pushed to one side). His right arm is round the neck of a woman who hands him a cup with her right hand, while her left hand caresses his chin. Behind him, with her left hand on his shoulder, is another woman.

H. 280. Sub: 250. W. 210.

Inscribed in engraved lettering:—Rembrand pinx.

An Amorist aged.

F.M.
J.C.

Wessely ["G. F. Schmidt," Hamburg 1887, p. 67] says that this is "Lot and his Daughters" by Haid; copied from Schmidt's etching after Rembrandt.

3

? *Bode*, vol. VII. p. 155 I.

THE BAPTISM OF THE EUNUCH. ANON:

The Eunuch (facing to left) kneels in centre of foreground, by the side of a river. Philip stands behind him, holding a large book under his left arm. Behind, on a slight rise in the ground, a group round a chariot; horseman carrying a spear over his left shoulder, in front; armed men and servants, behind. Large-foliaged plants very prominent. Trees to right.

H. 587. W. 487.

Printed as heading to a list of "Theses Logicæ," dedicated "Serenissimo Principi ac Domino D. Francisco Alexandro-Principi Nassoviæ" &c. &c. by Franciscus Wilhelmus Antonius L. B. de Riedt. [The inscription printed with type]

B.M.

4

HEAD OF CHRIST. ANON:

Directed to front, looking slightly to right. Long hair, halo, beard and slight moustache.

H. 172. Sub: 167. W. 159.

Inscribed:—Rembrant pinx.

[An early, coarse mezzotint; probably foreign, and by the same hand as the "Head of St John" Nº 176.]

See Nº 58.

5

Bode 514. *Klass: der Kunst* 505.

A COOK AT A WINDOW, WITH A ROSE-BUD IN HER RIGHT HAND. ANON:

Half-length, a woman leaning both fore-arms on a cushion which lies on a window-sill. Directed to front, looking to left. Hair brushed tightly back. White bodice with black one over it fastened over shoulders with straps. Right hand holds a rose-bud.

H. 353. Sub: 302. W. 250.

Without any inscription. *B.M.*
H.W.B.

[The original picture is at Petworth.]

Mr B. Houthakker of Amsterdam says that this engraving is by Bierweiler (= Alefounder).

6

Bode 292. *Klass: der Kunst* 353*a*. *H. de G.* 425.

A JEW RABBI. ANON:

Half-length, directed to front, head turned slightly to right, looking to front. An elderly man in a wide velvet cap; cloak held up in front by right hand, left hand concealed in the folds. A jewelled clasp across chest. Full, curly grey beard and moustache.

H. 330. Sub: (about) 300. W. 227.

Without any inscription.

Inscription space uncleaned.

B.M.
J.C.

This is almost certainly the portrait of "Abrabanel, Isaac. Rabbi" mentioned in Chaloner Smith (vol. IV. p. 1759) and there said to be "attributed to Dixon". On both of the impressions noted above (the only ones seen) the name "Isaac Abrabanel" is written in pencil, and on the second is also written "J. Dixon".

7

From *Bode* 225. *Klass: der Kunst* p. 208.

MAN WITH CLOSE-CUT HAIR & A LARGE RUFF. ANON:

Bust, directed to left, looking to front. Close-cut hair, moustache, and pointed beard. White ruff. Close-fitting coat.

H. ? Sub: 245. W. 203.

(My impression is cut close; to edge of work.)

J.C.

Mr. B. Houthakker of Amsterdam says that this engraving is by P. Louw.

8

Hind 170.

AN OLD MAN WITH A DIVIDED FUR CAP. ANON:

Directed to front, looking to right. Large beard. Big fur cap, divided in the middle; fur coat, open in front. In the work, at top, to left:—Rembrandt 1640.

H. 149. W. 137.

F.M.

J.C.

This is the third, and last state of the etching by Rembrandt, Bartsch, 265; Middleton, 145; Dutuit, 280; Rovinski, 265. Probably the mezzotinting was added by Captn Baillie.

9

S[t] PETER. ANON:

In the catalogue of the Paignon-Dijonval Collection N[o] 4729 is thus described:—S[t] Pierre tenant le poisson dans lequel on a trouvé le denier: fig. à mi corps; mezzotint en hauteur; épreuve avant la lettre: sans nom de graveur.

Not seen.

10

? Suggested by *Bode* 434.

REMBRANDT ANON:

[? by P. Louw.]

Bust, directed to left, looking to front; light-coloured cap; coat open at neck; slight moustache.

H. 280. Sub: 261. W. 203.

Without any inscription. Inscription space uncleaned.

B.M.

At a sale in Vienna, June 1888, lot 3 is thus described:—Brustbild Rembrandt's mit Barett und Koller. Geschabt in der Art des A. Blooteling. Very probably that print was the one described above.

11

? *Klass: der Kunst* 29*a*. *Bode* 546 (or a variant of it).

REMBRANDT. ANON:

Head, directed to right, looking to front; thick curling hair. Velvet cap. Slight moustache, lips open; cloth round neck. Engraved frame.

H. 550. Sub: 473. W. 393.

Without any inscription.

Messrs: E. Parsons & Sons.

Very probably this is the same mezzotint as that by Louis Bernard described below, N°. 28, from the catalogue of a sale in Vienna in June 1888.

12

REMBRANDT'S FATHER. ANON:

J.C.S. p. 1743, N°. 132.

Full half-length, seated, with stick in right hand. An old man, directed to, and looking to right; large flat velvet cap; long white hair and beard; furred cloak.

H. (?) 357. Sub: (?) 312. W. (?) 258.

Inscribed in engraved lettering:—Rembrandt's Father. Printed for Thos. Bowles in St. Pauls Church Yard, and John Bowles & Son, at the Black Horse in Cornhill.

Mr. A. C. Norman.
(*impression cut down*)

J. C. S. gives the measurements thus:—H. 14⅛ (= 359 mm.). Sub: 12⅜ (= 315 mm.). W. 10¼ (= 260 mm.).

13

Bode, vol. VII. p. 236*h*. Original not known.

REMBRANDT'S MARRIAGE. ANON:

Interior. A man, with long, black, curling hair, kneels, facing to the right, holding with his right hand the right hand of a young girl who stands, facing to the front, in a black hat and feather, and a long white dress. A Priest, in a turban, stands behind them, holding out his right hand. A boy in the background holds the Priest's robe. Other persons to left, looking on.

H. 487. Sub: 472. W. 657.

Before any inscription.

An impression, the only one seen, was at Messrs: Doig, Wilson, and Wheatley's, Edinburgh, on 31st March, 1914. In pencil, in the margin, was written:—Mc.Ardell Proof.

See also No. 152.

14

Bode 395. *Klass: der Kunst* 423*b*.

REMBRANDT'S MOTHER. ANON:

[see J.C.S. p. 1760.]

Half-length, seated. An old woman, directed to front; cloak; large hood over her head; white dress; reading a book which she holds with both hands.

H. ? 150. Sub: 134. W. 113.

Inscribed in engraved lettering:—Rembrandt's Mother
Printed for Robt. Sayer, at the Golden Buck, Fleet Street.

Sale in Vienna Feb: 1912.

Judging by the measurements it seems likely that this is a late state of the mezzotint by C. Phillips of the same subject, No. 133.

See also No. 108.

15

Bode 158. *Klass: der Kunst* 134.

REMBRANDT AND SASKIA. ANON:

(or THE BURGOMASTER PANCRAS AND HIS WIFE.) [? by DAVID LUCAS.]

Saskia seated on right, in front of a mirror which is on a table in the centre. Both hands raised to r. side of head. Rembrandt stands

behind her, on left, in a cap with plume at back, holding necklace in his hands. Curtain in background.

H. 295. Sub: 160. W. 235. Sub: 200.

I. Without any inscription. Margin (especially at top) not cleaned. (Said by the late Mr E. E. Leggatt, who gave it, to be by David Lucas. Bought by E. E. L. among a lot of other engravings, all of which were by D. L.)

B.M.

II. Also without inscription. Much line work added on curtain, table cloth, Rembrandt's cloak, &c.

B.M.
(*cut close*)

16

Bode 528. *Klass: der Kunst* 386*a*.

A SIBYL. ANON:

Fully half-length, directed to right, looking (downwards) to front. A woman in a jewelled turban, holding, with both hands, an open book.

H. 260. W. 200. The whole plate engraved.

Without any inscription.

Messrs: E. Parsons & Sons (*July* 1914).

Perhaps this is the anonymous mezzotint called "Rembrandt's Sister" (*H. de G.* 701).

17

H. de G. 279.

A SOLDIER. ANON:

"About 56 years of age, of an animated countenance, represented in nearly a front view. His dress consists of a large cap decked with feathers, a steel gorget over a richly-worked vest, and a large cloak; a gold ornament is suspended to an antique chain in front. He appears to be standing, with one hand on the top of a staff; the other hand is concealed by the cloak. Engraved in mezzotinto, anonymous, and again, of a smaller size. Described from the print." (*J. Smith*, "*Catalogue raisonné*", N° 456.)

Not seen.

This description corresponds very closely with the mezzotint by J. Stolker, N° 167, below.

18

Original not known.

A YOUNG MAN IN A STEEL GORGET AND MANTLE. ANON:

Bust, directed to right, looking slightly to right. Cap; long hair; no beard or moustache. Steel gorget; cloak over shoulders, fastened by a strap in front; no arms visible. To right a stone archway; on the face of the wall a torn notice-paper.

H. 350. Sub: 310. W. 250.

Without any inscription.

B.M.

Probably this is the mezzotint attributed to J. G. Haid in the catalogue of a sale in Vienna in Feb: 1912. (Lot 1259.) See Nº 69.

19

Bode 165. *Klass: der Kunst* 146*a*.

REMBRANDT AS AN OFFICER. T. G. Appleton.

Bust to left. Looking to front. Wide, plumed hat. Earring. Armour and cloak. Moustache and Imperial.

H. 660. Sub: 600. W. 515. Sub: 460.

On India paper. Inscribed in engraved lettering:—Painted by Rembrant. Engraved by T. G. Appleton. London, Published May 23rd 1892, by Henry Graves & Cº the Proprietors, Publishers to H.M. the Queen and T.R.H. the Prince & Princess of Wales, 6, Pall Mall, Copyright Registered. U.S.A. Copyright 1892 by Henry Graves & Cº REMBRANT. [open capitals] Engraved from the famous Picture at the Hague.

J.C.

20

Bode xvi. *Klass: der Kunst* 526.

JEREMIAS DE DEKKER. AQUILA (AREND VAN HALEN).

Half-length, in oval frame with curtain over the top, resting on a console; papers to left, a harp and laurel wreath to right. Facing front; large hat; full, curling hair; white collar, black cloak.

Sale in Vienna Feb: 1912. *Not seen.*

21

See *Klass: der Kunst* 525*b*. Original not known.

AN OLD WOMAN PLUCKING A FOWL.

S. ARLENT-EDWARDS.

Whole length, seated; directed slightly to left; looking down. Cloak, with hood over head. Both hands on dead fowl lying in lap.

In the work, to right, at foot:—Rembrandt.

H. 401. Sub: 336. W. 305. Sub: 256.

Without any inscription. *B.M.*

This and the following number are usually printed in colours.

See also No. 85.

22

Bode 150. *Klass: der Kunst* 127.

SASKIA. S. ARLENT-EDWARDS.

In an engraved frame. Half-length, standing; directed to, and looking to left. Wide hat with feather; long earring; furred cloak over right shoulder, held in front by both hands.

H. 475. Sub: 407. W. 313. Sub: 262.

Without any inscription.

B.M.

This and the preceding number are usually printed in colours.

23

Daulby, vol. II. p. 294.

THE ENTOMBMENT [from a drawing]. W. BAILLIE.

Group of disciples, &c., in a cavern, round the body of Our Lord, one holding a lighted torch. The Virgin at His feet—to right—kneeling to left. In the foreground a man leaning on a staff. Mixed etching and mezzotint.

Plate: H. 265. W. 328.

Subject (inside engraved frame) H. 190. W. 254.

Inscribed in engraved lettering:—From a Capital Drawing by REMBRANDT, in the Collection of M^{r} Hudson. Engrav'd by C^{t} Baillie.

F.M.

(*two impressions—one in colours*)

24

Daulby, vol. II. p. 294.

L'HISTOIRE TOUCHANTE [from a drawing]. W. BAILLIE.

Interior. A man seated to right, reading by candle-light to a woman who is sitting to left, with her right hand shading her eyes. Farther to left a figure stands by a bed. Spinning wheel to right, behind the man's chair. Mixed etching and mezzotint.

H. 220. Sub: 193. W. 270. Sub: 250.

I. The etching only. Inscribed in etched lettering:—Gravé dun Dessein de Rembrandt dans le Cabinet de Mons^{r} Dan: Neyman a Amsterdam. WB [in monogram] 1767

F.M.

II. Mezzotinting added. Inscription as in I, but with the title, "L'Histoire touchante." added.

F.M.
J.C.

25

Original not identified.

See *Daulby*, vol. II. p. 294.

AN OLD MAN. W. BAILLIE.

Half-length, directed to, and looking to front; wide hat; full, square beard; furred cloak; hands clasped in front. Mixed etching and mezzotint. A thin etched line at about 1 mm. from edge of subject: and a similar line at about 2 mm. from edge of plate.

H. 293. Sub: 243. W. 242. Sub: 196.

I. Etching only. Inscribed in etched lettering:—Rembrandt 1646 WBaillie f. 1765 Agli Dilitanti che anno il Sapere senza pregiudizio Questa e dedicata

F.M.

II. Mezzotint ground added. Inscription as in I.

F.M.
J.C.

26

THE THREE TREES. W. BAILLIE.

(in reverse from the Etching, *H.* 205)

In foreground, to left, three trees on a slight hill; distant landscape, with buildings to right; heavy rain clouds on right. Mixed etching and mezzotint.

H. 210. W. 280.

I. The etching only. Sky comparatively light.

F. M.

II. Mezzotinting added. Sky very heavy. A streak of lightning slanting from right to left in descending. In the small portion of clear sky remaining on the left side "W B" (in monogram) added.

F. M.

III. The streak of lightning doubled, and partly showing through the branches of the middle tree.

F. M.

27

Bode 275. *Klass: der Kunst* 254.

REMBRANDT'S FRAMEMAKER C. Berghofer.

(Hermann Doomer).

In the catalogue of a sale in Vienna, June 1888, Lot 24 is thus described:—"Rembrandt's framemaker." Ein Fragment des berühmten Rembrandt'schen Bildes. Im Schriftrande eine Dedication an *Schreyvogel.* kl. fol. Geschabt. Sehr schöner Abdruck. Mit breitem Rand.

Not seen.

See also Nos. 36 and 44.

28

REMBRANDT. (YOUNG) Louis Bernard.

In the catalogue of a sale in Vienna in June 1888, Lot 26 is thus described:—"Tête de caractère. Ein Jugendbildniss des Meisters. Brustbild, mit wallendem Lockenhaar und einer Sammtmütze. Fast lebensgrosses Porträt nach einem Gemälde in der Sammlung Saphorin, von L. Bernard in Wien 1797 nach dem Originale gestochen. gr. fol. Geschabt. Sehr schöner Abdruck. Vom Kupferstecher selbst an einigen Stellen retouchirt. Aeusserst selten."

Not seen.

See also N° 11 above.

29

Bode 316. *Klass: der Kunst* 285.

THE ADORATION OF THE SHEPHERDS. S. Bernard.

The Virgin and the Infant Jesus to right, in bright light: S^{t} Joseph behind them. Shepherds, kneeling, to left: further to left a group of people, one man carrying a lighted lantern. To right, at bottom, in the work:—Bernard.

H. 415. Sub: 361. W. 310.

I. Before any inscription, and before "Bernard" in the work. Inscription space uncleaned.

B.M.
J.C.

II. As I, but with "Bernard" in the work.

B.M.

III. Inscribed in engraved lettering:—l'Ange ayant annoncé aux bergers la nativité du Sauveur il se hâteren dy aller, et trouverent Marie et Joseph, et l'enfant couché dans une crêche. Luc Ch. 2. v. 16. a Paris chez la veuve Chereau ruë S^t^ Jacques aux deux pilliers d'Or avec privilege du Roy.

F.M.

30

Bode 44. *Klass: der Kunst* 23.

SIMEON IN THE TEMPLE. F. C. Bierweiler.

Interior of a vast building. Simeon kneels at the foot of some steps, in bright light, the Infant Jesus in his arms. A priest stands, with arms extended, to left. The Virgin, S^t^ Joseph, and others, behind. Many other figures to right.

H. 725. Sub: 620. W. 540. Sub: 465.

I. Without any inscription.

B.M.
J.C.

On the only two impressions seen there are two lines ruled in pencil outside the subject. At bottom, just below the outer line is written, also in pencil:—Rembrand pinc 1631
F C Bierweiler sculp.

31

Bode 345. *Klass: der Kunst* 313.

REMBRANDT'S MILL. CHARLES BROOKE BIRD.

A windmill in centre, on a bluff over a river (to right). Some figures in foreground to left: a man in a boat, of which only the bow is visible, on river to right. Trees behind river to right.

In an engraved frame. Printed in colours.

H. 330. Sub: (including frame) 286.
W. 405. Sub: (including frame) 357.

Inscribed, in etched lettering, above frame:—Copyright 1911 by C Klackner, 7 West 28th St New York Published 1911 by C Klackner 20 Old Bond St. London. Signed, in pencil, by the engraver.

Messrs: Klackner
May 1923.

32

Bode 172. *Klass: der Kunst* 142*b*.

REMBRANDT. P. VAN BLEECK.

J.C.S. 9.

Nearly half-length, in oval. Directed slightly to left, looking to front; cap; curling hair; small beard and moustache; furred robe, with chain.

H. 352. Sub: 312. W. 257.

Inscribed in engraved lettering:—Rembrant Van Ryn, Pinxt 1632. PVB. (in monogram) 1747. Rembrant Van Ryn

B.M.
J.C.

At the British Museum there is a trial proof, the figure and the lower part of the oval finished, the rest quite rough.

33

Bode 282. *Klass: der Kunst* 259.

REGNIER HANSLOE AND HIS WIFE. JOSIAH BOYDELL.

J.C.S. 3.

Interior. Hansloe sits at a table, in centre, on which are books and a two-branched candlestick. He has a broad-brimmed hat on his

head, white ruff, and furred cloak. Right hand extended. His wife sits in a large chair, to left. Close-fitting cap, white ruff, rich dress; both hands in her lap, right hand holding a pocket-handkerchief.

H. 444. Sub: 409. W. 528.

I. Before any inscription, and before the Arms. Inscription space uncleaned.

H.W.B.

II. Inscribed in etched lettering:—Rembrandt Pinxit. Josiah Boydell delin^{t} & Sculpsit Published May 1st 1781, by John Boydell Engraver in Cheapside London In centre:—Arms (without motto) of Sir Lawrence Dundas, Bart:

B.M.
F.M.
H.P.H.
J.C.

III. Inscribed in etched lettering:—Rembrandt Pinxit. John Boydell excudit 1781. Josiah Boydell, delin^{t} & Sculpsit. Published May 1st 1781, by John Boydell, Engraver in Cheapside London. Arms, with motto: Essayez, in centre.

B.M.
H.W.B.

IV. Inscribed in engraved lettering:—Rembrandt Pinxit John Boydell excudit 1781. Josiah Boydell delin.t & Sculpsit. [Arms, with motto, as in previous state.] REGNIER HANSLOE an Anabaptist Minister, AND HIS WIFE. [capitals shaded] From the Original Picture in the Collection of Sir Lawrence Dundas Bar.t Size of the Picture F I F I 5.9 by 6.11 long. Publish'd May 1.st 1781 by John Boydell Engraver in Cheapside London.

B.M.

J. Smith, Cat: raisonné, N.o 276, calls this "Reinier Hanslo and his Mother."

34

S.T MAGDALENA. CHR. BRAND.

In the catalogue of a sale in Vienna in Feb: 1912, Lot 1178 is thus described:—S.t Magdalena. Rembrant p. Chr. Brand sc. Folio. Geschabt.

Not seen.

35

H. de Groot 296.

THE GOLD-WEIGHER. VAN BRUGGEN.

In the catalogue of a sale in Vienna in June 1888, Lot 32 is thus described:—Der Goldwieger. Veränderte Copie nach der Radirung

des Meisters. kl. fol. Geschabt. Vorzüglicher alter Abdruck. Aeusserst selten.

Not seen.

"John vander Bruggen...has executed a great number of Mezzotintos, chiefly after Flemish masters, which cannot be said to possess much excellence. Among them is...the Gold-weigher, after Rembrandt."

(*A history of the art of engraving in Mezzotinto:* Winchester, MDCCLXXXVI. [Joseph Chelsum] page 81.)

36

Bode 275. *Klass: der Kunst* 254.

"REMBRANDT'S FATHER" R. CHAPMAN.
(really Hermann Doomer).

Half-length, directed to right, looking to front. Large hat; moustache and beard; white ruff, tight-fitting coat.

H. ? . Sub: 235. W. ? . Sub: 183.

Inscribed in engraved lettering:—Rembrandt pinxit. R. Chapman fecit. Rembrandts Father From a Capital Painting of Rembrandt in Possession of Monsr. An. Cousin.

J.C.

(Heavy additional work on moustache, beard and eyes in my impression.)

See also Nos. 27 & 44.

37

Bode 206. *Klass: der Kunst* 147.

REMBRANDT AS A STANDARD-BEARER. J. F. Clerck.

In the catalogue of a sale in Vienna in June 1888, Lot 41 is thus described:—Der Fahnenjunker, Kniestück eines Soldaten, mit Federbarett und weitem Wamms, eine Fahne in der Hand haltend. gr. fol. Geschabt. Prachtvoller Abdruck vor der Schrift. Mit Rand. Aeusserst selten.

Not seen.

Very probably this was really the first state of the mezzotint by G. Haid N° 75, or of that by P. Louw N° 103.

38

Bode 75. *Klass: der Kunst* 72 *b*.

LA FEMME DE REMBRANDT. J. F. Clerck.

To knees; a young woman seated; directed to left, looking almost to front. Close-fitting lace cap, white ruff, black dress, lace cuffs. Left hand on arm of chair; right hand in lap. In an engraved frame.

H. 495. Sub: 448. W. 353.

I. Before any inscription.

J. C.

II. Inscribed in engraved lettering:—Peint par Rembrandt, 1632. Gravé à Vienne par J. F. Clerck, 1798. La Femme de Rembrandt Gravé d'après le tableau original du Cabinet de M^sr le Comte de Lamberg Sprinzenstein, haut 2 pieds 11 pouces, large 2 pieds 3 pouces.

J.C.

39

Bode 435. *Klass: der Kunst* 408.

REMBRANDT'S MISTRESS R. Cooper.

(Hendrickje Stoffels).

In an engraved frame, rounded at top. A young woman in bed, looking to left, holding back a curtain with her right hand; left arm on pillow; jewels in hair; earring.

H. 326. Sub: 292. W. 227.

I. Before any inscription. Inscription space uncleaned.

B.M.

II. Inscribed in etched lettering:—Rembrandt pinx^t. R: Cooper del^t & sculp^t Rembrandt's Mistress. [open capitals] From a celebrated Picture as large as the Life mentioned particularly in the Life of Rembrandt In the possession of the Right Honb^le Lord Viscount Maynard. Publishd as the Act directs June 15^th 1781, by Richard Cooper N^o 24 Edward Street. Cav^sh Square.

H.W.B.

40

A JEW RABBI
and
A JEWESS

"C. CORBUTT."

See Purcell, Nos. 144 & 145.

41

Original not known.

JACOB'S DREAM. H. DAWE.

Night scene. To left a young man lies asleep on the bank of a river; a bottle and a cloak (?) by his side. Trees in background. The sky lighted only at top right-hand side. Angels visible in the opening.

H. 176. Sub: 142. W. 129. Sub: 112.

Inscribed in engraved lettering:—Rembrant, Pinxt. H. Dawe, Sculp. JACOB'S DREAM. Proof. No. 3.

B.M.
(*printed in colours*)

42

"LAZARUS COME FORTH." H. Dawe.

Our Saviour stands above the open tomb, looking upwards, head inclined towards left shoulder; hands clasped (palms downwards) in front of Him. Various figures, one holding shroud, to left. Two hands appear above the top of the open tomb.

H. ? 445. Sub: ? 391. W. ? 313.

Inscribed in engraved lettering (open letters):—Rembrandt. Pinxt H. Dawe. Sculpt Lazarus come forth! St John ch. xi. v. 43 PROOF. Published Augt 1834. by H. Dawe. 6. Bartholomew Place. Kentish Town

Miss Dobell.
(*impression cut close*)

Note: This engraving is from a picture by I. Lievens. See a print by Louÿs.

43

Bode 228. *Klass: der Kunst* 216.

"SOBIESKI." Chas. Maurice Detmold.

In the Print Collector's Quarterly for December 1922 there is an article by Mr Campbell Dodgson on the brothers Maurice and Edward Detmold. In a catalogue, at the end of the article, of the

etchings, &c. executed by the brothers, N° 15 is thus described:—"Bust of Sobieski, after Rembrandt (*Bode* 228). $5\frac{1}{16} \times 3\frac{1}{2}$. Mezzotint. Not signed. 1898." This plate was the work of Maurice Detmold alone. I have been unable to hear of an impression.

44

Bode 275. *Klass: der Kunst* 254.

REMBRANDT'S FRAME-MAKER. J. Dixon.
(Hermann Doomer.) *J.C.S.* 40.

Half-length, directed to right, looking to front. Large hat; moustache and beard; white ruff; tight-fitting coat.

H. 508. Sub: 470. W. 355.

I. Inscribed in etched lettering:—Rembrandt pinx J Dixon Fecit

B.M.
F.M.
H.W.B.

II. Inscribed in engraved lettering:—Rembrandt pinxt. Dixon fecit Rembrandts Frame Maker. [shaded capitals] Done from an Original Picture, in the Collection of his Grace the Duke of Ancaster; to whom this plate is most humbly Inscrib'd, by his Grace's, most dutiful & obdt. Servt. John Wesson. ⌒ Publish'd According

to Act July 7. 1769 by I. Wesson in Litchfield Street S^{t} Anns Soho

Messrs: Ellis & Smith.
Jan. 1914.

III. Chaloner Smith (vol. IV. Additions and corrections. Part I. p. 218) describes a state in which the publication line comes before the names of painter and engraver, and is as follows:—"Pubd by I Wesson in Litchfield Street Soho."

Not seen.

See also N^{os} 27 & 36.

45

REMBRANDT IN A HAT. CATHERINE DUCHESNE.

In the Paignon-Dijonval catalogue, part II, N^{o} 4717 is thus described:—Rembrandt, coiffé d'un chapeau. C. Duchesne sc. mezzotint en hauteur.

Not seen.

46

Cf. *Bode* 10. *Klass: der Kunst* 9.

JUDAS RETURNING THE MONEY. R. DUNKARTON.

The High Priest sits on a raised seat in centre, looking to left. To right five Elders. To left a secretary with pen and books. Judas kneels to left—the money on the floor by his side.

H. 480. Sub: 452. W. 595.

Inscribed in etched lettering:—Painted by Rembrandt. Publish'd Jan.ʸ 1: 1791, by B. B. Evans, Poultry London. Engravd by R Dunkarton.

B.M.
F.M.

47

ELIJAH AND THE WIDOW'S SON. R. Earlom.

* *Wess:* 59.

The child lies, head to left, in full light, raised on a pillow, left hand across body. The Prophet stands behind the couch, looking upwards, towards left; hands joined in prayer. In the work, to right:—Rembrandt fe 1637

H. 511. Sub: 459. W. 358.

I. Inscribed in open etched lettering:—Rembrandt Pinxt Boydell Extᵗ 1768 Rᵈ Earlom scᵖ Arms in centre, lightly engraved.

See note to third state. *F.M.*
J.C.

II. Inscribed in engraved lettering:—Rembrandt pinxt J. Boydell excudit 1768. R. Earlom delin et fecit Elijah Raising the Widow's son. [shaded capitals] O Lord my God I pray thee, let this Childs Soul come into him again. I. Kings Ch. xvii. v. 21st

* "Richard Earlom," by J. E. Wessely, Hamburg, 1886.

From the Original Picture, painted by Rembrandt; In the Collection of Henry Hoare Esq^{r}. at Stourhead, WILTS.

Size of the picture 4 F „ 2 I by 5 F „ 3 I in height London publish'd March 25th 1768. Arms in centre, still lightly engraved. *B.M.* *J.C.*

III. The plate reduced to H. 505, thereby reducing the height of the inscription space by 6 mm. The plate reworked. The "Rembrandt fe 1637" in the work made more prominent by scraped high lights on the left of each letter and figure. Inscribed in etched lettering, in most cases with treble lines:—Rembrandt Pinx^{t} Boydell Ex^{t} 1768 R^{d} Earlom Sc^{p} The arms more heavily engraved. *B.M.*

NOTE. The "Boydell Ex^{t} 1768" in the *first state* slopes downwards from left to right. In the *third state* it is parallel to the bottom of the work.

48

Bode, vol. VII. p. 233*b*.

THE PRESENTATION IN THE TEMPLE. R. EARLOM.

Wess: 61.

The Virgin kneels in centre, facing to left, holding the Infant Christ in her arms. S^{t} Joseph behind her, leaning on staff. The High Priest stands with arms stretched forward to receive the Child. Other figures in background.

H. 505. Sub: 462. W. 354.

I. Inscribed in etched lettering:—Rembrandt Pinx^{t} R Earlom, Sculpsit J Boydell, Excudit, Publish'd Sept^{br} 25. 1771 Inscription space uncleaned.

F.M.
H.W.B.
J.C.

II. Inscribed in engraved lettering:—Rembrandt pinxit. John Boydell excudit 1771. Rich^{d} Earlom sculpsit. THE PRESENTATION IN THE TEMPLE. [shaded capitals] From the Original Picture painted by Rembrandt, In the Collection of the Hon^{ble} Horace Walpole. Size of the picture, F 2 I „ 0 by F 2 I „ 6 in height. Published Sep^{r} 25th 1771. by J. Boydell, Engraver in Cheapside London.

B.M.

49

Bode 431. *Klass: der Kunst* 403.

REMBRANDT. R. EARLOM.

J.C.S. 34.
Wess: 46.

Half-length, directed to right, looking to front: flat cap; curly hair, small moustache and imperial; coat collar turned up: fur over left shoulder. In the work, to right:—Rembrandt. fe. 1659

H. 505. Sub: 455. W. 355.

I. Before any inscription, and before the Arms. Inscription space uncleaned.

H.W.B.

II. Inscribed in etched lettering:—Rembrandt Pinx[t] J Boydell Excudit Earlom Sc 1767 Vol. II N[o] 16. Arms in centre, without motto. Inscription space still uncleaned.

B.M.
F.M.

III. Inscribed in engraved lettering:—Rembrandt pinxit. I. Boydell excudit. R. Earlom fecit. REMBRANDT. [shaded capitals] From the Original Picture, Painted by Rembrandt; In the Collection of his Grace the Duke of Montagu. Size of the Picture, 2^{F}_{I} „ $1\frac{1}{2}$ by 2^{F}_{I} „ 7 in Height. Vol. II. N[o] 16. John Boydell excudit, London 1767. Arms in centre; Garter, with motto:—HONI · SOIT · QUI · MAL · Y · PENSE. Motto at foot:—SPEC – – TAMUR · AGENDO

B.M.
J.C.

NOTE. "Vol. II. N[o] 16." in the inscription refers to Boydell's publication:—"A collection of prints engraved after the most capital paintings in England Published by John Boydell... London Printed for the Editor MDCCLXIX (etc.)"

50

Bode 369. *Klass: der Kunst* 330*b*.

REMBRANDT'S WIFE. R. EARLOM.

J.C.S. 35.
Wess: 47.

To knees, seated; directed slightly to left, looking downwards, almost to front. An elderly woman, in close-fitting white cap, with black veil; furred cloak; hands clasped in lap; ring on third finger of right hand. In the work, to right, at foot:—R Earlom ∫ To right of head:—Rembrandt fe^{t}

H. 452. Sub: 393. W. 303.

I. Before any inscription. Inscription space uncleaned.

H.W.B.

II. Inscribed in engraved lettering:—Rembrandt Pinxit. John Boydell excudit. Rich^{d} Earlom sculpsit. Arms in centre, with motto:—FARI QUÆ SENTIAT REMBRANDT'S WIFE. [shaded capitals] In the Common Parlour at Houghton. Size of the picture 2 F. 4¼ I. by 2 F. 10 I. in height. Published May 1st 1777 by John Boydell Engraver in Cheapside London.

III. As II, but with "G. Farington delin^{t}" added below "Rembrandt Pinxit."

B.M.
F.M.

IV. "R Earlom ∫" erased from bottom right-hand corner of work.

B.M.
J.C.

From "The Houghton Gallery" vol. 1. Published by John & Josiah Boydell, Jan. 1st 1788.

51

Bode 322. *Klass: der Kunst* 289.

SUSANNA AND THE ELDERS. R. EARLOM.

Wess: 58.

Susanna on the steps of a bathing-pool, directed to left, looking to front. The two Elders behind her; one clutching her garment with his left hand. In the work, on a step, to right:—Rembrandt f. 1647.

H. 459. Sub: 440. W. 535.

I. Inscribed in etched lettering:—Rembrandt Pinxt
J Boydell Excudit Publish'd June 12 1769
Rd Earlom sculp

B.M.
H.P.H.

II. Inscribed in engraved lettering:—Rembrandt pinxit.
John Boydell excudit, 1769. R. Earlom fecit.
SUSANNA AND THE ELDERS. [shaded capitals] From the Original Picture painted by Rembrandt in the Collection of Sr. Josa. Reynolds. Size of the Picture 2 F. ,, 5½ I. by 3 ,, 0 in Length. publish'd June 12, 1769 by J. Boydell, Engraver in Cheapside London.

F.M.

52

? *Bode* 167. ? *Klass: der Kunst* frontispiece.

REMBRANDT—YOUNG. M. Eccardt.

Bust, directed to left; looking to front; velvet cap; full hair, moustache. Furred cloak on shoulders. In the work, to left:—Modest Eccardt. Sculps

H. ? 210. W. 168.

The whole plate engraved—no margin.

Sale in Vienna Feb: 1912.

53

Original not known.

REMBRANDT'S COLOUR GRINDER. C. J. Garbrand.

Half-length, directed and looking to left. An ugly, squinting man, with rough hair; a cloak held closely under his chin.

H. 151. Sub: 140. W. 113.

Inscribed in engraved lettering:—C „ I „ Garbrand Fecit Rembrandts Colour Grinder [open capitals] Inscription space uncleaned.

J.C.

54

Bode 427. *Klass: der Kunst* 398 *b*.

REMBRANDT (ABOUT TO DRAW). J. Gole.

* *Wess:* III.

Half-length, directed slightly to right, looking to front. Black cap; coat with upright collar; white shirt; cloak on shoulders. Left hand holds ink-pot between thumb and first finger and supports a book. Pen in right hand. In an engraved frame.

H. 320. Sub: 295. W. 234.

Without any inscription. Inscription space uncleaned.

B.M.
F.M.
H.W.B.
J.C.

Wessely says that he has never met with an impression with any inscription.

The Paignon-Dijonval catalogue (№ 4716) ascribes this to "Haid."

* "Jacob Gole," by J. E. Wessely. Hamburg, 1889.

55

H. de G. 277.

"VAN TROMP." G. GRAHAM.

J.C.S. 3.

Bust directed to right, looking to front; fair, curly hair; cap; earring; moustache and imperial; cloak over armour, fastened in front by a chain.

H. 380. Sub: 327. W. 276.

I. Inscribed in dotted lettering:—Rembrandt. pinx G Graham Sculp In etched lettering:—Van Tromp London Published according to Act May 25 by Colnaghi & Co. N° 132 Pall Mall Bottom edge of subject not squared off. Lines ruled for inscription still visible.

II. As I, but bottom edge of subject squared off, and inscription lines gone—or very faint.

B.M.
J.C.

56

CHRIST DISPUTING WITH THE DOCTORS.

W. GREBNER.

Our Lord stands in the centre, by a table. His right hand raised, a halo round His head. To His left two priests—one of them seated on a throne with a canopy. To left again, four Doctors, seated. To right groups of people. Others in the background.

H. 425. Sub: 393. W. 521.

Inscribed in dotted lettering:—Rembrandt. pinct. N. van Kamphoff. Excudit. W: Grebner. Sculpt *J.C.*

See *H. de G.*, Note 28 to "Comparative table."

57

Bode 16. *Klass: der Kunst* 32 *a.*

"PRINCE RUPERT." VALENTINE GREEN.

[REMBRANDT.]

J.C.S. 114.
* *A.W.* 52.

Bust, directed to right, looking to front. Bare head, thick hair; armour; lace collar; cloak.

H. 510. Sub: 471. W. 358.

* "Valentine Green," by Alfred Whitman. London, 1902.

I. Inscribed in etched lettering:—Rembrandt pinxit. Published June 20th. 1775. V. Green Engraver in Mezzotinto to his Majesty fecit. From the Original Picture, of the same size, in the Possession of Mr. Orme.

H. W. B.

II. Inscribed in engraved lettering:—Rembrant Pinxit, V„ Green Fecit, Prince Rupert Pub: June 20. 1775, as the Act directs, by W: Shropshire, No. 158, New Bond Street.

B. M.
J. C.

58

H. de Groot 166.

HEAD OF CHRIST. J. Greenwood.

J. Smith (Catalogue raisonné, No. 107) describes a "Head of our Saviour, represented in a profile view," which, he says, was "engraved in mezzotinto by Greenwood." This may be the anonymous mezzotint described above, No. 4.

Not seen.

59

JESUS CHEZ NICODEME. ? GREENWOOD.

In the Paignon-Dijonval catalogue, N° 4727 is thus described:—"Jésus chez Nicodème": estampe en haut, mezzotinto, graveur anonyme."

> J. Smith, Catalogue raisonné, N° 85 (*H. de G.* 99):—"Nicodemus visiting Christ by night. In this composition the Saviour is seen in a profile view, sitting on the right, apparently addressing his visitor, who sits in front of him, listening with profound attention. Dated 1632. Engraved in mezzotinto by Greenwood."

Not seen.

60

Bode 496. *Klass: der Kunst* 506.

REMBRANDT'S FATHER. J. GREENWOOD.
J.C.S. 9.

Nearly half-length; directed to, and looking to front. An old man; large black hat; long hair; moustache and beard; white bands, fastened with cords and tassels; cloak over shoulders.

H. 352. Sub: 307. W. 253.

I. Before any inscription; inscription space uncleaned.

B.M.
F.M.
H.W.B.

II. Inscribed in engraved lettering:—J^no^ Greenwood fecit ⌒ Rembrandt's Father. Done from an Original Painting by Rembrandt belonging to Will^m^ Baillie Esq^r^. Published by J,, Boydell Engraver in Cheapside, Jan^ry^ 1764. ⌒ [Inscription space still not quite cleaned.]

B.M.
J.C.

J. Smith, Cat: raisonné, N^o^ 248: "Val. Green has engraved a print which is styled *Rembrandt's Father* (in mezzotinto)." I think "Val. Green" must be a misprint for "Greenwood," and the note must refer to the mezzotint here described.

61

Original not known.

MAN WITH A CURVED KNIFE. J. DE GROOT.

Half-length, directed to, and looking to front. Head slightly inclined to right. Short hair; beard, &c.; scowling expression; furred cloak; knife with a curved blade held in left hand in front of chest.

H. ? 217. Sub: ? 212. W. ? 135.

Inscribed in etched lettering:—Rembrant Pinxit J: de Groot Fe.

B.M. (*cut*)

62

ADORATION OF THE SHEPHERDS. J. E. Haid.

In the Paignon-Dijonval catalogue, Part II, N° 4752 is thus described:—Pièce cintrée du haut. J. E. Haid fe. mezzotint imprimée en bistre.

In the catalogue of a sale in Berlin (? 1884) the same print occurs, Lot 2069. "small square folio."

Not seen.

63

From the etching by Rembrandt (*H.* 96).

RAISING OF LAZARUS. J. E. Haid.

Mixed etching and mezzotint.

Christ stands, directed towards left, with right hand raised, before a brightly lighted cave. The body of Lazarus at His feet. Various figures, in attitudes of amazement, around. Top corners rounded.

H. 343. Sub: 325. W. 233.

Inscribed in engraved lettering:—Rembrandt del. J. E. Haid fecit.

J.C.

64

Original not known.

REMBRANDT, WITH WAVY HAIR AND AN AIGRETTE.

J. E. HAID.

Bust, directed slightly to right, facing front. Small cap with jewel and white plume in front. Long waving hair; moustache and imperial. Steel gorget. Cloak with clasp.

H. 260. Sub: 239. W. 175.

Inscribed in engraved lettering:—Gravé par J. Elie Haid d'aprés le Tableau de Rembrandt de même Grandeur, qui appartient à mon Pere. à Augsbourg chez l'Auteur.

B.M.

65

Bode 207. *Klass: der Kunst* 170.

ABRAHAM'S SACRIFICE. J. G. HAID.

Abraham kneels with his left hand over Isaac's face, his right hand has just dropped the knife and is grasped at the wrist by the Angel. Isaac lies in the foreground on faggots, his arms bound behind him. Arms in centre of inscription space, with motto:—FARI QUÆ SENTIAT.

H. 530. Sub: 499. W. 355.

I. Inscribed in etched lettering:—Rembrandl Pinxt I: Boydell Excudt Haid Fecit 1767 No motto under the Arms.

B.M.

II. Inscribed in engraved lettering:—Rembrandt pinxt E. Edwards delint J. Boydell excudit London 1767. J. G. Haid fecit. ABRAHAM OFFERING UP HIS SON ISAAC. [shaded capitals] From the Original Picture, Painted by Rembrandt; In the Collection of the Right Honourable the Earl of Orford, at Houghton. Size of the Picture, F 4 I „ 3¾ by F 6 I „ 3 in height.

B.M.

See also No. 114.

66

Bode 208. *Klass: der Kunst* 515. *H. de Groot* 8.

ABRAHAM'S SACRIFICE. J. G. HAID.

The same composition as No. 65, except that the Angel approaches Abraham from behind, instead of from the left, and that the ram is shown, caught in the thicket, on the left.

Described from *H. de Groot.* Not seen, and not noted in any other catalogue, so far as I know.

67

Bode 418. *Klass: der Kunst* 375*a*.

ACHILLES J. G. HAID.
or Rembrandt's Son, Titus. *J.C.S.* 6.

Half-length. A young man in armour; profile to left; lance in right hand; shield on left arm; cloak, trimmed with fur, over left shoulder; large earring in left ear.

H. 505. Sub: 460. W. 355.

I. Inscribed in etched lettering:—Rembrant Pinxt. John Boydell excudit 1764 J: G: Haid fecit

B.M.
F.M.
H.W.B.
J.C.

II. Inscribed in engraved lettering:—Rembrandt pinxt. J. Boydell excudit. J. G. Haid fecit. ⌣ ACHILLES. [shaded capitals] From the Original Picture by Rembrandt, in the Collection of Mr. Reynolds. Published by J. BOYDELL *Engraver* in Cheapside, London; Novr. 1764. No. 8.

J.C.

Also known as "Mars" (*H. de G.* 208).

68

Original not known.

LA FILLE APPLIQUEE A ECRIRE. J. G. HAID.

To knees; a young woman seated at a table, directed to left, writing with a quill pen. A canopy of a bedstead behind her; rich table-cloth partly over table to left. Low-necked dress.

Arms in centre of inscription space.

H. 452. Sub: 401. W. 304.

Inscribed in engraved lettering:—Peint par Rembrand. Gravé par J. G. Haid à Vienne 1768. LA FILLE APPLIQUÉE À ÉCRIRE. Dédié à Monsieur de Maytens, Directeur de l'Académie Imp. de Peinture Sculpture et Architecture Par son très humble Serviteur J. G. Haid. D'après l'Original de Rembrand qui se trouve dans le Cabinet de Mr. de Maytens. Se vend à Vienne chez l'Auteur, et à Augsbourg dans le Negoce de l'Academie Imp . avec Privil . de Sa Majeste Imp . de ne pas copier.

69

MAN WITH A CAP AND GORGET. J. G. HAID.

In the catalogue of a sale in Vienna, Feb: 1912, Lot 1259 is thus described:—Brustbild eines Mannes mit Mütze und Halsberg. Rembrandt p. J. G. Haid sc. Geschabt. Folio. Vor der Schrift.

Not seen.

See the anonymous mezzotint N° 18.

70

THE RAISING OF THE DAUGHTER OF JAIRUS.

J. G. Haid.

In the catalogue of a sale in Vienna, Feb: 1912, Lot 1260 is thus described. "Die Genesung der Tochter des Jairus. Gegenseitige Kopie nach F. G. Schmidt. Rembrand p. J. G. Haid sc. Geschabt. Quer-Folio."

Wessely, "G. F. Schmidt" [Hamburg 1887] p. 71, Nº 166, says that this engraving is by J. J. Haid, and that the inscription is:—vivificatio filiæ Jairii.

Not seen.

71

LA REFLEXION SUR LA LECTURE. J. G. Haid.

To knees. A young woman, seated, directed slightly to right, looking to front; white cap, ruff, with pearl hanging below it in front. Deep lace cuffs. Right hand on arm of chair; left hand resting on hip. To left a chair with cloak and bonnet on it. To right a table with mirror, book, &c.

H. 453. Sub: 400. W. 300.

Inscribed in engraved lettering:—peint par Rembrand. gravé par J. G. Haid 1769. LA REFLEXION SUR LA LECTURE D'UNE DAME VERTUËUSE, EN VÉTEMENT ANCIEN. D'aprés le Tableau Original, tiré du Cabinet de Mr. de Reizer, Cons: aul: act de S.M.I. et Secr. int. au C.I.A. Se vend à Vienne chez l'Auteur et à Augsb. en Negoce de l'Academ. Imp. Avec Privil de S.M.I. de n'en faire copie.

72

Bode 259. *Klass: der Kunst* 274.

REMBRANDT HOLDING A SHORT SWORD IN A SHEATH. J. G. HAID.

J.C.S. 7.

Half-length, directed towards right, looking to front; long hair; cap; rich cloak; chain with jewel round shoulders; moustache; both hands holding handle of sword, which rests on left arm. On a column to right:—Rembrandt 1664

H. 504. Sub: 456. W. 358.

I. Before any inscription, and before "Rembrandt 1664" in the work.

J.C.

II. Inscribed in etched lettering:—Rembrandt Pinxt. John Boydell excdt. J: G. Haid fecit 1765 Before "Rembrandt 1664" in the work.

B.M.
H.W.B.
J.C.

III. Inscribed in engraved lettering:—Rembrandt Pinxt. J. Boydell excudt. J. G. Haid fecit. After the Original Picture, painted by Rembrandt, In the Collection of Henry Isaac Esqr. Nº 9. Published by J. Boydell, Engraver in Cheapside, 1765.

B.M.
H.W.B.

This engraving is variously called "The man with a dagger," "The man with a pistol," "The man with a scroll," "A Rabbi with the Pentateuch," and "The Minister of Justice." J.C.S. calls it "De Witt."

73

Original not known.

REMBRANDT'S MISTRESS. J. G. Haid.

J.C.S. 8.

To knees. A young woman, seated, directed slightly to left, looking to front. Left hand on arm of chair, right hand holding a letter in front of her. Long fair hair over shoulders, pearls over crown of head; cloak fastened in front with jewel; jewelled girdle. To left a mirror; jewel case and robe in front of it. In background an old woman.

H. 503. Sub: 453. W. 354.

I. Before any inscription.

Messrs: Maggs Bros.
Mar: 1912.

II. Inscribed in engraved lettering:—Rembrandt pinxit. J. G. Haid fecit. Rembrandt's Mistress. [shaded capitals] Publish'd according to Act of Parliament, Oct. 1, 1767. by Henry Parker, at N^{o} 82, in Cornhill London.

J.C.

J.C.S. says there is a state with artists' names scratched.

74

Bode 477. *Klass: der Kunst* 444 *b.*

REMBRANDT'S MOTHER. J. G. HAID.

J.C.S. 9.

Nearly whole length. An old woman, seated, facing front, leaning to left, trimming her finger nails with a pair of scissors.

H. 505. Sub: 454. W. 355.

I. Before any inscription.

B.M.

II. Inscribed in etched lettering:—Rembrandt Pinxt J. Boydell excr J. G. Haid fecit

B.M.
J.C.

III. Inscribed in engraved lettering:—Rembrandt pinxt J. Boydell excudit. J. G. Haid fecit. REMBRANDT'S MOTHER. [shaded capitals] From the Original Picture painted by Rembrandt; In the Possession of Mr Ingham Foster. Published by J. BOYDELL Engraver in Cheapside London 1764.

B.M.

J. Smith, Cat: raisonné, Nº 180, calls this "Old woman cutting her nails."

75

Bode 206. *Klass: der Kunst* 147.

"WILLIAM TELL" — G. HAID

THE STANDARD-BEARER. — (? J. G. HAID).

Full half-length, directed to left, looking to front: cap with long feather; long moustache, long hair; right hand holding standard, left hand on hip; sash across right shoulder; sword at left side.

H. 235. Sub: 192. W. 168.

Inscribed in engraved lettering:—From an Original painted by Rembrandt. G. Haid Fecit. The true Effigies of the renowned WILLIAM TELL, Banneret, or Standard-bearer of the canton of URY, and Founder of the Liberty of SWITZERLAND, and Helvetic Union. Arms in centre, with motto at top "URY."

Of sinking Helvets, and of Freedom too,
The great Upraiser in this Portrait view:
Born, like Nassau, Oppression to withstand;
The Guardian Angel of his native land.
Justice, to eternize this wond'rous Man,
To learn'd Voltaire consign'd th' impartial pen,
He proves, that Honour, not confin'd to birth,
Made Tell the brilliant Star of Patriot Worth.

B.M.

See also Nos. 37 & 103.

76

Bode 261. *Klass: der Kunst* 317 *a.*

REMBRANDT IN A WIDE CAP — J. HARVEY.

Half-length, directed slightly to right, looking to front; large black cap; earring in right ear, moustache and slight imperial. Two rows of pearls round throat and chest. Left hand partly hidden in cloak.

H. 190. Sub: 156. W. 153. Sub: 130.

Inscribed in etched lettering:—J Harvey Mez REMBRANDT. [open capitals] From the celebrated Portrait in the King's Collection London Pub^{d} by R Ackerman Strand. Bury T C Newby

B.M.
J.C.

77

Bode 106. *Klass: der Kunst* 194*b.*

AN OLD WOMAN. — C. H. HODGES.

Half-length; directed to, and looking to front; white cap and ruff; black dress.

H. 402. Sub: 346. W. 282.

I. Before all letters.

Note by M^{r} F. Daniell.

II. Inscribed in etched lettering:—Rembrand, pinxt
C. H. Hodges. fecit. Het Orgineele Schildery is berustende in de Versameling van de Heer C,, S,, Roos te Amsterdam Uitgegeven door C, H, Hodges, Amsterdam 1814.

B.M.

The original picture is in the National Gallery.
See also N°. 165.

78

Bode 105. *Klass: der Kunst* 92.

THE SHIP-BUILDER AND HIS WIFE. C. H. Hodges.

Nearly full-lengths. The Ship-builder sits at a table in a window, to left. On the table are papers, a ruler, an ink-pot and pen. Also a plan under his left hand. In his right hand a pair of compasses. He is turning and looking over his left shoulder towards his Wife, who is handing him a paper with her right hand, her left hand holding the handle of a door, to right. She has a close-fitting white cap, and a wide white collar. On the plan on the table:—Rembrandt *f.* 1633.

H. 437. Sub: 411. W. 559.

I. Before all letters; before the writing on the papers to left and on the paper in the woman's hand; and before "Rembrandt *f.* 1633." on the plans.

J.C.

II. As described. Inscribed in etched lettering:—Rembrandt pinx^{t} C. H. Hodges sculp^{t}

H.P.H.

III. Inscribed in etched lettering:—Rembrandt pinx. C. H. Hodges Sculps. De Scheeps Bouwmeester. C. H. Hodges & E. Maaskamp exc. Amst: a^{o} 1802.

H.W.B.

IV. Inscribed in engraved lettering:—Rembrandt, Pinx. 1633. C. H. Hodges, Sculps. Amst. 1802.

B.M.
F.M.

V. Inscribed in engraved lettering:—Rembrandt, Pinx. 1633. C. H. Hodges Sculps. Amst. 1802. De Scheeps Bouwmeester. Deeze Prent gegraveerd naar het Capitaal Schilderye van Rembrandt, in het Cabinet van den Heere P. DE SMETH [shaded capitals] te Amsterdam berustende, wordt aan Zyn Ed: met hoogachting opgedraagen door de Uitgeevers, C. H. Hodges en E. Maaskamp. Groote van het Schildery, hoog 43. breed 66, duim.

B.M.

VI. As V—but with publication line added:—Uitgegeeven by E. Maaskamp, te Åmsterdam.

H.W.B.

See also N^{o} 149.

79

Bode 276. *Klass: der Kunst* 251 *a*.

THE BURGOMASTER. R. Houston.

J.C.S. 147.

Half-length, seated; directed to right, looking to front; wide hat; white ruff; beard and moustache, white hair; black cloak barely covering shoulders; glove held in left hand.

H. 350. Sub: 303. W. 250.

I. Before any inscription: inscription space uncleaned.

B.M.
F.M.
H.W.B.
J.C.

II. Inscribed in engraved lettering:—Rembrandt pinxt. R„ Houston Fecit Done from an Original Picture in the Collection of John Barnard Esqr. Sold by Rd. Houston, near Mr. Drummonds Charing-Cross.

B.M.

J. Smith, Cat: raisonné, No. 352, says that this is "also engraved by Charles Phillips" (? in mezzotinto).

80

Bode 592. *Klass: der Kunst* 389.

CHRIST AND THE WOMAN OF SAMARIA.

R. Houston.

A well, under an arched building; landscape in background to right. Christ under the building to left, His right hand raised. The Woman in centre, holding a bucket on the edge of the well with her left hand, her right hand holding the chain. A group of men to right; a man on horseback in background. A child's head appears above the edge of the well.

H. 407. Sub: 387. W. 507.

Inscribed in etched lettering:—Rembrandt Pinxt: R: Houston Fecit. In the Collection of John Blackwood Esqr: 2 feet 6 inch wide 2 feet 1 inch high Sold by R Houston N 12 Furnivils Inn Court Holbourn Publishd According to Act Jany 1, 1772.

Messrs: Parker.

81

Bode 531. *Klass: der Kunst* 469*b*.

HAMAN'S CONDEMNATION. R. Houston.

Half-length. Haman stands in foreground, right hand on breast, left hand holding sash: turban, large earring in left ear: rich dress. Behind him, to left, an old man: to right a man with black beard, a turban, and a chain round his shoulders.

H. 510. Sub: 440. W. 358.

I. Inscribed in etched lettering:—Rembrandt Pinxt: Richd: Houston Fecit. Hamans: Condemnation From an Original Picture in the Collection of John Blackwood Esqr: The size of the Painting $4^{F}:2^{I}$ by $3^{F}:10^{I}$ Published as the Act directs Octor: 14, 1772 by R. Houston.

F.M.
J.C.

II. As I, but publication line altered to:—Published Augst 24 1775 by John Boydell Engraver in Cheapside London

B.M.
H.W.B.

III. Title in shaded capitals.

Sale at Messrs: Puttick & Simpson's
18 *July* 1919.

82

Bode 508. *Klass: der Kunst* 456*b*.

A MAN WITH A KNIFE. R. Houston.

J.C.S. 146.

Half-length, seated; dark hair, moustache; right hand holding a knife; left elbow on table, chin in left hand. In the work, at bottom, to right:—Rembrandt. (f. 1661

H. 355. Sub: 297. W. 252.

I. Before inscription. Inscription space uncleaned.

H.W.B.

II. Inscribed in etched lettering:—Rich^{d} Houston Fecit 1757. Inscription space uncleaned.

B.M.
F.M.
J.C.

III. Inscribed in engraved lettering:—Rembrandt pinx^{t}. R. Houston Fecit Done from an Original Picture in the Collection of John Blackwood Esq^{r}. Sold by R^{d}. Houston at Charing Cross, London.

B.M.
F.M.
H.W.B.

See also N^{o} 130.

83

See *Bode*, vol. VII. p. 242*o*. Original not known.

A MAN MENDING A PEN. R. HOUSTON.

Interior, window to left; behind a table, near the window, a man seated, flat cap on head, mending a pen; books on table, and on floor.

H. 353. Sub: 324. W. 252.

I. Before any inscription.

B.M.
F.M.
H.W.B.
J.C.

II. Inscribed in engraved lettering:—Rembrandt pinxt. R,, Houston Fecit Done from an Original Picture in the Collection of John Blackwood Esqr. Sold by Rd. Houston at Charing Cross, London.

B.M.

J. Smith, Cat: raisonné, Nº 396, says that this picture was "also engraved by Charles Phillips" (? in mezzotinto).

See also Nº 163.

84

H. de G. 483.

AN OLD MAN WITH A WHITE BEARD. R. Houston. (to right).

Short half-length, directed to, and looking to right. An old man, white hair, beard, &c. Head uncovered, hair thin at top; cloak.

H. 116 (?). Sub: 112. W. 101.

Inscribed in etched lettering:—Rembrandt Pinxt: Richd Houston Fecit.

J.C.

85

Bode xviii. *Klass: der Kunst* 525*b*.

AN OLD WOMAN PLUCKING A FOWL. R. Houston.

J.C.S. 148.

Whole length, seated; directed slightly to left; looking down. Cloak, with hood over head. Both hands on dead fowl lying in lap.

H. 353. Sub: 324. W. 251.

I. Before all letters. Inscription space uncleaned.

B.M.
H.W.B.
J.C.

II. Inscribed in engraved lettering:—Rembrandt pinxt. R. Houston fecit. Done from an Original Picture in the Collection of the Honble Francis Charteris Esqr. Sold by Rd Houston near Drummonds, Charing Cross.

B.M.
H.W.B.

See also Nº 21.

86

Bode 122. *Klass: der Kunst* 111 *b*.

THE PHILOSOPHER IN CONTEMPLATION.

R. Houston.

Interior, with wide winding staircase on left, half-way up which a woman stands at a door. Another woman is tending a fire in left foreground. At a window on right sits an old man in a furred cloak, hands folded in lap. Table with books on it under the window.

H. 252. Sub: 242. W. 353.

Inscribed in engraved lettering:—Rembrant pinxt. R Houston fect. THE PHILOSOPHER IN CONTEMPLATION. [shaded capitals] printed for E Bakewell & H, Parker in Cornhill, Jnº Bowles & Son, at the Black Horse in Cornhill, & R Sayer, in Fleet Street.

J.C.

See also Nº 116.

87

Bode 121. *Klass: der Kunst* 111*a*.

THE PHILOSOPHER IN DEEP STUDY. R. Houston.

Interior of vaulted building, with a wide winding staircase on right. An old man in a furred cloak sits at a table by a window on the left. A large wicker bird-cage hangs above his head. On the table are large books, a globe and a crucifix.

H. 252. Sub: 242. W. 355.

I. Inscribed in engraved lettering:—Rembrant pinxt. R Houston fect. The Philosopher in Deep Study. [shaded capitals] printed for Jno Bowles & Son, at the Black Horse in Cornhill, R Sayer in Fleet Street, & E Bakewell, & H Parker, in Cornhill.

J.C.

II. Publication line altered to:—printed for Jno Bowles at the Black Horse in Cornhill, R Sayer in Fleet Street, & Henry Parker in Cornhill.

B.M.

See also Nos 117 & 181.

88

From the Etching, *H.* 228.

JAN SIX. R. Houston.

J.C.S. 110.

Full-length. A young man with long, curling fair hair, leaning against a window sill, reading a book. Wide white collar, open at neck; knee breeches. A picture, with curtain half drawn over it, on wall to left. Below it a table on which lie a sword and belt. In foreground, to left, a chair with books on it. Heavy curtains on each side of window. Outlines all over the plate heavily accentuated with dry-point etching.

H. 355. Sub: 323. W. 250.

I. Before any inscription. Inscription space uncleaned.

B.M.
H.W.B.
J.C.

II. Inscribed in engraved lettering:—Rembrandt, del. 1647. Rich^{d} Houston fecit, 1761. J. Six, Burgomaster of Amsterdam. Done from that Celebrated and Scarce Etching by Rembrandt, which has been frequently Sold for 30 pounds, and upwards. London, Printed for Rob^{t} Sayer, Map & Printseller, at the Golden Buck in Fleet Street.

B.M.

See also N^{os} 89 & 146.

Note. To distinguish between Houston's mezzotint of the Burgomaster Six and that by Purcell, N° 146, the following details will be useful.

(*a*) Houston. All outlines are heavily accentuated by dry-point etching. The staple on the window frame on a level with the top of the Burgomaster's head projects only 4 mm.

(*b*) Purcell. No dry-point etching. The staple projects fully 6 mm. The face and hair are engraved much more coarsely than in (*a*), and the head is too large in proportion to the body.

89

From the Etching, *H.* 228.

JAN SIX. R. Houston.

Half-length, in oval. The upper part of the figure as in N° 88.

H. 153. Sub: 133. W. 113.

Inscribed in engraved lettering:—Rembrandt del. 1647. Rich[d] Houston fecit, 1762 I. Six, Burgomaster of Amsterdam. Done from that Celebrated & scarce Etching by Rembrandt, which has been frequently Sold for 30 Pounds and upwards London, Printed for Rob[t] Sayer, at the Golden Buck near Serjeants Inn, Fleet Street.

B.M.

J.C.S., p. 1764, mentions a mezzotint of this subject, published by J. Ryall, 6 × 4½ inches (152 × 114 mm.), which is probably a late state of this plate.

See also Nos. 88 & 146.

90

Bode 486. *Klass: der Kunst* 492.

THE SYNDICS. R. Houston.

J.C.S. 149.

Interior; five men, four seated round a table, one standing; all with large hats, and wide white collars, and wearing gowns. Another man, perhaps a Clerk, stands in the background.

H. 452. Sub: 410. W. 515.

I. Before any inscription.

J.C.S. [*not seen*]

II. Inscribed in etched lettering:—Rembrant pinxt. R. Houston fecit. London Printed for R Sayer & J. Bennett No. 53 Fleel [*sic*] Slreel [*sic*] as the Act directs 28 Augusl [*sic*] 1774

The face of the man in the middle of the five principal figures is very white; hardly any shading on the collar of the man standing with his hat on; two rows of fringe on the table cloth.

B.M.
F.M.
J.C.
(*cut at foot*)

III. Inscribed as in II. Considerable added work on the faces, and on the collar of the man standing with his hat on; three rows of fringe on the table cloth; some heavy accidental scratches on the inscription space above the words "for R. Sayer & J. B"[ennett]

B.M.
H.W.B.

IV. Two rows of fringe. Inscribed in engraved lettering:— Rich^{d} Houston fecit. From an Original Picture By Rembrant [shaded capitals] In the Academy at the Stadt House in Amsterdam. Opgedragen aan Den Wel Edelen Groot Agchbaar Heer M^{r} Willem Huÿghens, Heer van Honkoop, Burgemeester, enz. enz. enz. Hoofd Directeur, en aan de Heeren Jacobus Buijs. Cornelis Ploos van Amstel J^{bs} C^{sz} Jacob Otten Huslij. Peter Louw Anthonij Ziesenis. Rynier Vinkeles. oúdste Directeúren en Jongste Directeúren Van de Stads Academie der Teekenkunst in Amsterdam. [shaded capitals] Gevolg'd naar het Origineele Schilderij van Rembrant, [shaded capitals] wel eer geplaatst geweest zÿnde in het Staalhof, en nú Berústende op de Kunstkamer van het Stadhuis der Stad Amsterdam. Publish'd as the Act directs, 20th Jan^{y} 1775 London: Printed for R. Sayer & J. Bennett, N^{o} 53 in Fleet Street.

B.M.

91

Original not identified.

A WOMAN IN A HAT. R. Houston.

Bust to right, looking to front. Hat; scarf from the hair falling over left shoulder; dress slightly open at the neck.

H. 120. Sub: 111. W. 100.

Inscribed in roughly-engraved lettering:—Rembrandt Pinxt Rich. Houston Fecit. London Printed for Robt Sayer at the Golden Buck in Fleet Street.

B.M.

92

Similar to *Bode* 209. *Klass: der Kunst* 155.

BELSHAZZAR'S FEAST. H. Hudson.

Belshazzar, in a furred cloak with jewelled clasp, and a jewelled turban, stands by a chair behind a table on which are fruits &c., directed to front, looking over left shoulder; hands raised in astonishment. To left, behind him, a man and a woman. The hand, coming out of a cloud, writes Hebrew letters on the wall to right.

H. 483. Sub: 445. W. 620.

I. Inscribed in engraved lettering:—Painted by Rembrandt Engraved by H Hudson KING BELSHAZZAR beholding the HAND WRITING on the WALL. [open capitals] From the original Picture in the Collection of Thomas Fullwood Esquire To whom this Print is most respectfully inscribed By his obliged & obed^{t} serv^{t} HENRY HUDSON. Published as the Act directs, 14 Feb 1785, by H Hudson, N^{o} 28 Newman Street, Oxford Street, London. Arms, in centre, lightly engraved, in outline only. The title, dedication, and publication lines all lightly engraved.

B.M.

II. Inscribed in engraved lettering:—Painted by Rembrandt. Engraved by H. Hudson. KING BELSHAZZAR beholding the HAND WRITING on the WALL. [shaded capitals] From the original Picture in the Collection of Thomas Fullwood Esquire ~ To whom this Print is most respectfully inscribed ~ By his obliged & obed^{t} Serv^{t} ~ HENRY HUDSON. Published as the Act directs Nov. 14. 1786 by I. Walker, Carver & Printseller. N^{o} 148 Strand, London. Arms in centre.

J.C.

93

Bode 526. *Klass: der Kunst* 502.

THE ACCOUNTANT. W. HUMPHREY.

J.C.S. 23.

Half-length, standing behind a table, on which are books; directed slightly to right, looking to front; long dark hair, moustache; jewelled cap; robes; right hand, resting on table, holds a pen; left hand on papers on table.

H. 353. Sub: 308. W. 253.

I. Inscribed in etched lettering:—Rem^{t} p 1765
Humphrey f
Inscription space uncleaned.

J.C.

II. Inscribed in engraved lettering:—Rembrandt pinx^{t}
Humphrey fecit Done after a Capital Picture of Rembrandt, in the Collection of M^{r} Reynolds. This Print obtained the first Premium, granted by the Society for the Encouragement of Arts &c. Anno. 1765. Sold by W. Humphrey, near New Street S^{t} Martin's Lane. ⌣
Price 3^{s}

B.M.

H. de G., [N^{o} 185,] calls this "The Evangelist".

94

Bode 256. *Klass: der Kunst* 242.

REMBRANDT. JAMES BROWNLEE HUNTER (1892).

Bust, directed to right, looking to front. Flat velvet cap; small moustache and imperial; furred robe.

H. 442. Sub: 355. W. 325. Sub: 277.

Without any inscription. Signed, in pencil:—J. Brownlee Hunter.

J.C.

95

Bode xx. *Klass: der Kunst* 527*b*.

AN OLD MAN (THE PHILOSOPHER LUCIAN). M. JACKSON. *J.C.S.* 4.

Bust of an old man, directed slightly to right, looking almost to front; skull cap; white beard, &c.; mouth slightly open; chain round neck.

H. 295. Sub: 262. W. 207.

Inscribed in engraved lettering:—Rembrandt pinxt. Publish'd by I. Wesson in Litchfield Street Soho. M. Jackson Fecit— From an Original Picture of Rembrandt's.

H.W.B.
J.C.

See also Nos. 135 & 136.

96

Bode 211. *Klass: der Kunst* 173.

SAMSON BETRAYED BY DELILAH. J. JACOBÉ.

Samson lies in the centre struggling with armed men, of whom one is piercing his right eye with a dagger. Delilah, in the background is going off, through curtains, with a pair of shears in her right hand, and Samson's hair in her left.

H. 515. Sub: 455. W. 588.

I. Before any inscription, and before the Arms.
Sale in Berlin 17 *Ap:* 1913.
[*Note by Messrs: Hollstein & Puppel.*]

II. With the Arms. Inscribed in etched lettering:—Rembrand pinx^{t} 1636. Jacobe. Sculp^{t} Vienne. 785. [*sic*]
M^{r} Houthakker
Amsterdam. 1914.

III. Inscribed in engraved lettering:—Peint par Rembrand 1636. Gravè par J. Jacobé à Vienne en Autriche 1786. SAMSON TRAHI PAR DALILA [shaded capitals] Dedie a Son Excellence Monseigeur [*sic*] le Comte de Schönborn-Heussenstamm Par son très humble & très obeissant Serviteur Jean Jacobé L'Original se trouve dans la Gallerie du meme Seigneur: large 9. pieds, 6. pouces; haut 7. pieds, 4. pouces. Se vend dans l'Accademie de gravure, ruë de St. Anne. A Vienne chez F. X Stöckl. [Arms in centre]
B.M.
J.C.

97

Bode 262. *Klass: der Kunst* 248.

REMBRANDT'S MOTHER (?). KARL JAUZ.

More than half-length, in an oval. An old woman leaning with both hands on a stick; directed to, and looking slightly to left; fringed hood, furred cloak, fastened in front by a large jewelled clasp.

Oval diameter:—H. 350. W. 278.

Inscribed in engraved lettering:—Rembrand pinx. Karl Jauz sculp.

J.C.

98

Bode 133. *Klass: der Kunst* 159.

CHRIST APPEARING TO THE DISCIPLES. R. LAURIE.
or THE INCREDULITY OF S^{T} THOMAS.

Interior. Christ in centre, large halo. He raises His garment with left hand, and points with the right to His body. A Disciple, on right, starts back in surprise; others crowd round. One sleeps half lying on bed to right. A group to left round a table on which is an open book.

H. 457. Sub: 438. W. 551.

I. Inscribed in etched lettering:—Rembrant pinxt
R. Laurie fecit London, Printed for R. Sayer & J. Bennett, Map & Printsellers, Nº 53 Fleet Street, as the Act directs 20 Novemr 1774

B.M.

II. Inscribed in engraved lettering:—Rembrant pinxt
R Laurie fecit. CHRIST appeareth to his DISCIPLES. [shaded capitals] From an Original Picture Painted by Rembrant. London, Printed for R. Sayer & J. Bennett, Map & Printsellers, Nº 53 Fleet Street, as the Act directs 15 Decr 1774.

Messrs: Parker.

99

Bode 210. *Klass: der Kunst* 171.

SAMSON IN THE PRISON HOUSE AT GAZA.

W. LEADER.

Wessely, "G. F. Schmidt" Nº 160, says:—"Eine Copie in Schabkunst von W. Leader. 1765. Unterschrift: 'Samson in the Prison House at Gaza'."

Not seen.

J. Smith (Catalogue raisonné, Rembrandt Nº 166) calls this "The enraged Prisoner", and says:—"The subject is said to represent Adolphus, grandson of the Prince d'Egmont, who was imprisoned by order of the Duke of Burgundy, for a

conspiracy against his own father, whom he had previously confined. The prisoner, who is richly dressed, is looking up with fury in his countenance at an old man, who is seen at a little window above (this is supposed to be his father), against whom, with clenched fists, he is vowing revenge."

H. de G. (N° 31) calls the picture "Samson threatening his Father-in-law".

In the catalogue of the Davidsohn sale, 2nd part, Leipzig Novr. 1920, Lot 999 is thus described:—William Leader. Simson bedroht seinen Schwiegervater. Rembrandt pinx. Noch einer Zeichnung geschabt. 1765. Kl.–Fol.

100

Bode 430. *Klass: der Kunst* 401.

REMBRANDT TURNED TO RIGHT, LOOKING TO FRONT. C. G. Lewis.

Bust, directed to right, looking to front: velvet cap; curling hair; moustache and imperial. Coat with high collar turned up. In the work, to right:—Rembrandt f. 1659.

H. 255. Sub: 154. W. 191. Sub: 120.

I. Inscribed in etched lettering:—Rembrandt, Pinxt C. G. Lewis Sculpt.

B.M.

II. Inscribed in engraved lettering:—Rembrandt, Pinxt: C. G. Lewis, Sculpt: REMBRANDT VAN RHYN. [open capitals] Engraved by Permission of Lord Francis Egerton. From a Picture in the Bridgwater Collection, for Smith's, Catalogue Raisonné. Published by J. Smith & Son, Nº 137, New Bond Street 1836.

B.M.
F.M.

(Frontispiece to Part VII of Smith's Catalogue raisonné, 1836.)

See also Nº 189.

101

H. de G. 353.

HEAD OF A MAN IN A TURBAN. P. Louw.

Nagler 4.

**Wurzbach* 3.

Quarter-length, directed to left, looking to front; an elderly man with thick beard, wearing a high white turban, in which is wound a chain of precious stones, terminating on the left with a large pearl; furred cloak, open in front, showing string of pearls on chest.

H. 314. Sub: 285. W. 216.

* "Niederländisches Künstler-Lexikon." Vienna, 1910.

I. Inscribed in engraved lettering:—Rembrand pinx. P. Louw fec. 't Origineele Schildery is in de Collectie van de Heer Ketelaar. te Amsterdam by P. Fouquet Junior.

F.M.
H.W.B.

II. As I, but with publication line altered to:—A Paris chés Basan.

J.C.

102

Bode, vol. VII. p. 249 *b*. *H. de G.* 321.

Original not known.

AN OLD WOMAN READING A BOOK. P. Louw.

Wurzbach 1.

Nearly full-length, seated; directed to front, looking upwards; black hood over head and body; book open in lap, right hand between leaves, left hand holding a reading-glass, and resting on open pages; chair with five studs visible on back.

H. 351. Sub: 322. W. 240.

I. Before any inscription. Inscription space uncleaned.

B.M.

II. Inscribed in small engraved lettering:—Rembrand pinx. P. Lauw [*sic*] fec. 't Origineel Schildery is in 't Cabinet van de Heer H. de Winter.

B.M.
(*cut at foot*)

103

Bode 206. *Klass: der Kunst* 147.

REMBRANDT AS A STANDARD-BEARER. P. Louw.

Wurzbach 2.

Full half-length, directed to left, looking to front: cap with long feather; long moustache, long hair; right hand holding standard, left hand on hip; sash across right shoulder; sword at left side.

H. 400. Sub: 370. W. 294.

I. Before any inscription; inscription space uncleaned.

J.C.

II. Inscribed in engraved lettering:—Rembrand pinx. P. Lauw [*sic*] fec. De Origineele Schildery is in de Collectie van den Heer I. M. Quinkhard. te Amsterdam by P. Fouquet Junior.

B.M. (*cut*)

See also Nos 37 & 75.

104

CHRIST DISPUTING WITH THE DOCTORS.

JAS: McARDELL.

Chaloner Smith (vol. II. p. 835) says that McArdell did a mezzotint of this subject. I have never seen it, nor is it mentioned in Mr Goodwin's catalogue of the works of McArdell.

> At a sale at Messrs: Sothebys', 3 Dec: 1920, Lot 224 was described as "Christ disputing with the Doctors". It was really "The Tribute money" [see No. 110], and probably the same engraving had misled Chaloner Smith.

105

Bode 250. *Klass: der Kunst* 280.

A DUTCH INTERIOR. J. McARDELL.

*G. G. 212.

A large room, steps on left; in centre two women seated, one in bright light (from a lamp which is hidden by the other woman); at her feet a cradle with a child asleep in it; the second woman is reading from a book; in background various household implements.

H. 340. Sub: 310. W. 466.

* "James McArdell", by Gordon Goodwin. London, 1903.

I. Before any inscription, bottom edge of work not squared off.
H.W.B.

II. Before any inscription. Inscription space uncleaned.
F.M.
J.C.

III. Inscribed in engraved lettering:—J^s M^c Ardell Fecit.
Done from a Capital Drawing of Rembrandt the same size in the Collection of M^r. Hudson ⌣ The Original picture by Rembrandt in the Collection of the Duke of Orleans. $\overset{s}{7} = 6$.
H.W.B.

This picture is also called "The Holy Family", and "The Cradle".

106

Original not known.

See *Bode*, vol. VII. p. 243*d*.

A JEWISH RABBI. J. M^c ARDELL.
Not in *J.C.S.*
Not in *G.G.*

An old man with a long white beard. Seated, directed to, and looking to right. Large turban; right elbow resting on a cushion. In an engraved octagonal frame.

H. ? 431. Sub: ? 403. W. ? 328.

I. Inscribed in engraved lettering:—Rembrant Pinxt
I. McArdell Fecit. A Jewish Rabby.
The only impression I have seen of this was at Messrs Doig, Wilson & Wheatley's, Edinburgh, in March 1914, and was framed close to the work.

II. [Described from J. Chaloner Smith's Pether 43.] Inscribed in engraved lettering:—Van Incog Pinxit. Don Du Bious Fecit. Erudite Anonymous Junr P & A C.
Not seen.

See also the mezzotint by W. Pether, No 121.

107

Bode, vol. vii. p. 236*g*.

THE MATHEMATICIAN. J. McArdell.
G.G. 213.

Interior. At a table, by a window, a man in a gown stands, directed to left, looking down; he has a pair of compasses in his right hand, his left hand rests on papers on the table. Behind the table sits a boy, both elbows on the table, face resting on left hand.

H. 503. Sub: 425. W. 354.

I. Before any inscription, and before the lines on the globe.
Note by Mr. Bruton.

II. Before any inscription. The lines ruled on the globe.

H.W.B.
J.C.

III. Inscribed in engraved lettering:—The Mathematician. Done from the ORIGINAL PICTURE, painted by REMBRANDT. [shaded capitals] By James Mc Ardell. [Gothic letters]

B.M.
F.M.

IV. As III, but with publication-line added:—Sold by E,, Fisher, at the Golden head in Leicester Square, and Ryland & Bryer, at the King's Arms in Cornhill, London.

B.M.

This picture is also called "The Geometricians".

108

Bode 395. *Klass: der Kunst* 423*b*.

REMBRANDT'S MOTHER. J. McARDELL.

J.C.S. 150.
G.G. 118.

Half-length, seated. An old woman, directed to front; cloak; large hood over her head; white dress. Reading a book which she holds with both hands.

H. 353. Sub: 296. W. 250.

I. Before any inscription. Inscription space uncleaned.

F.M.
J.C.

II. Inscribed in etched lettering:—Rembrandt pinxt: Jas McArdell fecit

H.W.B.
H.P.H.

III. Inscribed in engraved lettering:—Rembrandt's Mother Done by Jas McArdell from a Capital Picture of Rembrandt in ye Collection of Mr Edward Scarlett Optician to his MAJESTY. Sold at the Golden Head, Covent Garden. [scratched] Price 2s

B.M.
J.C.

On the impression at the Brit: Mus: there is no comma after "Golden Head".

See also Nos 14 & 133.

J.C.S., p. 1760, mentions a mezzotint of this subject published by R. Sayer, 14 × 10 inches (355 × 254 mm.), which is probably a late state of this plate.

109

Bode 344. *Klass: der Kunst* 299*a*.

TOBIAS AND THE ANGEL. J. McArdell.

G.G. 214.

Tobias on the ground, in centre, barefooted. The Angel behind him, to left, with hands outstretched. A hill, with two poplar trees in the background. A few figures below, on the right. In the work at bottom to left:—Rembrandt f.

H. 505. Sub: 431. W. 352.

I. Before any inscription. Inscription space uncleaned. Monogram "M." at foot, to right, lightly etched.

J.C.

II. Before any inscription. Inscription space cleaned and monogram removed.

H.W.B.

III. Inscribed in engraved lettering:—Rembrandt pinxt J,, Mc Ardell fecit. Tobias with the Angel. [shaded lettering] From the Original in the Collection [shaded capitals] of Mr Reynolds.

J.C.

110

Bode 403. *Klass: der Kunst* 380.

THE TRIBUTE MONEY. J. McArdell.

G. G. 215.

Interior of the Temple. In front of an arch Christ stands facing to left surrounded by a group of eleven men, one of whom holds out a coin to Him. In the background, through the arch, another group of four men.

H. 401. Sub: 379. W. 505.

I. Before any inscription, and before the dry-point shading on the wall. Inscription space uncleaned.

B.M.

II. Inscribed in etched lettering:—Rembrandt pinxit
I M Ardell fecit
Inscription space uncleaned.

F.M.
J.C.

III. Inscription space cleaned. High lights on some of the figures heightened. Inscribed in etched lettering (quite different from that in the second state):—Rembrandt. pinxit I: McArdell fecit.

B.M.

IV. Inscribed in engraved lettering:—Rembrandt pinxt. Js. McArdell fecit. From the Original in the Collection of John Blackwood Esqr.

B.M.
F.M.
J.C.

111

Original not known.

REMBRANDT. D. MARTIN.

J.C.S. 5.

Bust, directed to right, looking to front; thick hair; moustache and close-cut beard; jewelled chain round neck.

H. 155. Sub: 140. W. 113.

I. Before any inscription. Inscription space uncleaned.

J.C.

II. Inscribed in engraved lettering:—Ipse pinx^{t} D Martin fec^{t} 1765. Rembrandt.

B.M.

112

Bode 345. *Klass: der Kunst* 313.

REMBRANDTS MILL. P. H. MARTINDALE.

A windmill in centre, on a bluff over a river (to right). Some figures in foreground to left; a man in a boat, of which only the bow is visible, on river to right. Trees behind river to right.

H. 348. Sub: 302. W. 404. Sub: 367.

Inscribed in etched lettering, above subject:—Published by Fishel, Adler & Schwarze Company, New York.

Signed, at foot, in pencil:—printed in colours at one printing & engraved by P H Martindale

M^{r} Rylatt.

113

J. Smith, Cat: rais. 87.

CHRIST CROWNED WITH THORNS. P. MEYER.

Christ, naked, except for a loin-cloth, with hands bound behind His back. Behind Him a man in a large black hat crushes the crown of thorns on to the head of Christ with his right hand.

H. 500. Sub: 449. W. 348.

Inscribed in engraved lettering:—Rembrand pinx. [*sic*]
P. Meyer sc. DIE KRÖNUNG CHRISTI [open capitals]
à Vienne chez T. Mollo.

J. C. (*printed in colours*)

114

Bode 207. *Klass: der Kunst* 170.

ABRAHAM'S SACRIFICE. J. MURPHY.

Abraham kneels with his left hand over Isaac's face; his right hand has just dropped the knife and is grasped at the wrist by the angel. Isaac lies in the foreground on faggots, his arms bound behind him.

Arms in centre of inscription space with motto:—FARI QUÆ SENTIAT.

H. 502. Sub: 468. W. 352.

I. Inscribed in etched lettering:—Rembrandt Pinxit Murphy Sculpsit Publishd Sep^{r} 1st 1781 by John Boydell Engraver in Cheapside London. [No motto under the Arms.] In engraved lettering, above the Arms:—John Boydell excudit 1781.

B.M.
F.M.

II. Inscribed in engraved lettering:—Rembrandt Pinxit. John Boydell excudit 1781. I. Murphy Sculpsit. ABRAHAM'S SACRIFICE. [shaded capitals] In the Gallery at Houghton. Size of the picture 4^{F}_{I} „ $3\frac{3}{4}$ by 6^{F}_{I} „ 3 high. Publish'd Sep^{r} 1st 1781 by John Boydell Engraver in Cheapside London.

B.M.
J.C.

From "The Houghton Gallery" vol. II. Published by John & Josiah Boydell, Jan: 1st 1788.

See also N^{o} 65.

115

Original not known.

BUST OF A YOUNG MAN. "I: M:"

A coarse, probably German, mezzotint. Bust to right, looking to front. Wide flat cap, long hair, furred gown, white shirt showing in front of neck.

H. 195. Sub: 185. W. 148. Sub: 134.

Inscribed in etched letters:—Rimbrant Pin: I: M: Fe: Inscription space uncleaned.

J.C.

116

Bode 122. *Klass: der Kunst* 111 *b.*

THE PHILOSOPHER IN CONTEMPLATION. S. Paul.

Interior, with wide winding staircase on right, half-way up which a woman stands at a door. Another woman is tending a fire in right foreground. At a window on left sits an old man in a furred cloak, hands folded in lap. Table with books on it under the window.

H. 470. Sub: 448. W. 534.

Inscribed in etched lettering:—Rembrant Pinx^{t} ⁀ S: Paul Fecit London Printed for R: Sayer & I: Bennett & Publish'd as the Act directs July 1th? 1776. ⁀

J.C.

There is probably a first state, without inscription, and a third state with engraved lettering similar to the first and third states of N° 117, but I have not seen them.

See also N° 86.

117

Bode 121. *Klass: der Kunst* 111 *a.*

THE PHILOSOPHER IN DEEP STUDY. S. PAUL.

Interior of vaulted building, with a wide winding staircase on left. An old man in a furred cloak sits at a table by a window on the right. A large wicker bird-cage hangs above his head. On the table are large books, a globe and a crucifix.

H. 478. Sub: 454. W. 544.

I. Without any inscription. Inscription space uncleaned.
B.M.

II. Inscribed in etched lettering:—Rembrant Pinx^{t} ⁀
S: Paul Fecit London: Printed for R: Sayer & I: Bennett & Publish'd as the Act directs, July: 1th 1776 ⁀
J.C.

III. Inscribed in engraved lettering:—Rembrant pinx^{t}
S. Paul fecit. THE PHILOSOPHER in DEEP STUDY. [shaded capitals] London, Printed for R. Sayer & J. Bennett, N° 53, Fleet Street, as the Act directs, 26 July, 1776. ⁀
Sale at Messrs: Sothebys' April 1913.

See also N^{os} 87 & 181.

118

Bode 199. *Klass: der Kunst* 186*b*.

A JEW RABBI. (1st plate.) W. Pether.

J.C.S. 39.

Half-length, directed slightly to right, looking to front; beard; white turban; large cloak fastened in front by an elaborate, jewelled clasp; hands folded. An inner chamber visible through an archway in background, to right; in it a table with an open book; an emblematic vase, and a skull in a niche in the wall behind; a satchel hanging on the wall to left of the niche; a chair in front of the table.

H. 511. Sub: 459. W. 357.

I. Inscribed in *dotted* lettering:—Rembrandt. Pinxt I. Boydell. Exet Wm Pether. Sculpt 1764
Inscription space uncleaned.

B.M.
J.C.

II. Inscribed in engraved lettering; arms, with motto of Garter, in centre:—Rembrandt Pinxt. Wm Pether fecit.
A Jew Rabbi. [shaded capitals] From one of

the most Capital Pictures ever painted by Rembrandt. In the Collection of his Grace the Duke of Devonshire; To Whom this PLATE is most humbly Dedicated, by his Grace's most Obliged & most Obedient Humble Servant, J„ BOYDELL. Size of the Picture 2 F. 1 „ 7 by 3 F. 1 „ 4 in height. Publish'd March 1st. 1764. according to Act of Parliament, by J. BOYDELL, Engraver, in Cheapside LONDON.

J.C.

III. All inscription erased, and the whole plate reworked and made into a coarse chalky imitation of the former states. Subject height 452 mm. With a strong lens the upper parts of the "J" and the "B" of "J. Boydell" of the 1st state can be seen. The strong etched line which in the earlier states formed the outline of the back of the skull in the niche at the back of the picture is still quite plain, but now appears across the skull itself. This is the print that has generally been described as the first state of the plate.

B.M.
F.M.

See also Nos 119, 120, 144, 162, & 168.

119

Bode 199. *Klass: der Kunst* 186*b*.

A JEW RABBI. (2nd plate.) W. PETHER.

Not in *J.C.S.*

Half-length, directed slightly to right, looking to front; beard; white turban; large cloak fastened in front by an elaborate, jewelled clasp; hands folded. An inner chamber visible through an archway in background, to right; in it a table with an open book; an emblematic vase, and a skull in a niche in the wall behind; a satchel hanging on the wall to left of the niche; a chair in front of the table.

H. 505. Sub: 453. W. 355.

I. Inscribed in *etched* lettering:—Rembrandt pinxt J. Boydell excr ⁀ Wm Pether Sculpt 1777 ⁀ Inscription space uncleaned.

J.C.

II. Inscribed in *etched* lettering:—Rembrandt pinxt J. Boydell excr ⁀ Wm Pether Sculpt 1778 Publishd Febr 2d 1778 by John Boydell Engraver in Cheapside London. Inscription space uncleaned.

B.M.

III. The plate bevelled at the edges and the width of the work thereby reduced to 346 mm.

Inscribed in engraved lettering:—Rembrandt Pinxit. John Boydell excudit 1778. Wm. Pether Sculpsit. A Jew Rabbi. [shaded capitals] From one of the most Capital Pictures ever Painted by Rembrandt: In the Collection of his Grace the Duke of Devonshire. Size of the picture 2 F. 7 I. by 3 F. 4 I. in height. Published Febr. 2d 1778 by John Boydell Engraver in Cheapside London.

B.M.

See also Nos. 118, 120, 144, 162 & 168.

120

Bode 199. *Klass: der Kunst* 186*b*.

A JEW RABBI. W. Pether.

J.C.S. 40.

Half-length, directed slightly to right, looking to front; beard; white turban; large cloak fastened in front by an elaborate, jewelled clasp; hands folded. An inner chamber visible through an archway in background, to right; in it a table with an open book; an emblematic vase, and a skull in a niche in the wall behind; a satchel hanging on the wall to left of the niche; a chair in front of the table.

H. 352. Sub: 318. W. 251.

Without any inscription.

H.W.B.

See also Nos. 118, 119, 144, 162 & 168.

121

See *Bode*, vol. VII. p. 243 *d*. Original not known.

A JEWISH RABBI. W. PETHER.

J.C.S. 43.

An old man with a long white beard, seated; directed to, and looking to right. Large turban; hands folded in front of body. A globe, vases and books in background.

H. 480. Sub: 444. W. 430.

Inscribed in white letters scraped on uncleaned inscription space:—Rembrandt. Pinxt Published. Decr 1t 1775— Wm Pether, Fecit. Sold by W P. in Broad Strt Westr

B.M.
F.M.
H.W.B.

See also the mezzotint by J. McArdell, No 106. Chaloner Smith (vol. III. p. 993) wrongly describes the late state of McArdell's plate as an altered state of this plate by Wm Pether.

122

THE LORD OF THE VINEYARD. W. PETHER.

A man in a large turban sits at a table, directed to front, looking to left. A money-bag in his left hand. To right a clerk, with an open book before him. To left a man, cap raised in left hand, holds out a coin in his right hand. In the background a group of men.

H. 503. Sub: 455. W. 405.

I. Before any inscription.

M^r. T. Ball.

II. Inscribed in etched lettering:—(to left, very faint,) Rembrandt (Partly covering this, in dotted lettering,) Rembrandt, Pinx^t I, Boydell exc^t W^m Pether fecit, 1766,

F.M.
J.C.

III. As II, but with the faintly etched "Rembrandt" no longer visible.

H.P.H.
H.W.B.

IV. Inscribed in engraved lettering:—Rembrandt Pinxt. J. Boydell Excudit. Willm. Pether fecit. The Lord of the Vineyard paying his Labourers. [shaded lettering] From the original Picture Painted by Rembrandt, in the Collection of Henry Isaac Esqr. Size of the Picture $\overset{F}{4}\overset{I}{,,}4$ by $\overset{F}{4}\overset{I}{,,}10$ in height. Published according to Act of Parliament Feb: 1st 1766. by J. Boydell Engraver, in Cheapside, London.

J.C.

See also No 139.

The original picture is in the Städel Institute, Frankfort.

123

A PHILOSOPHER IN MEDITATION. W. Pether.

? *J.C.S.* 43.

In the catalogue of the Paignon-Dijonval Collection No 4784 is thus described:—"Un philosophe en méditation". La figure est vue à mi corps. W. Pether fe. mezzotint en hauteur.

Not seen.

This is probably the "Jewish Rabbi" by Wm Pether, No 121 above.

124

Bode 468. *Klass: der Kunst* 541.

PORTRAIT OF A MAN. W. PETHER.

J.C.S. 35.

More than half-length, seated in a chair over which is a fur rug; directed and looking to left; plumed hat; beard and moustache; right arm across body; left hand on hip.

H. more than 503. Sub: 445. W. 352.

I. Inscribed in dotted lettering:—Giorgione Pinxt: W Pether Fecit & Extt 1768 Arms in centre, with motto:—PRO REGE LEGE GREGE

B.M. (*cut*)

II. Inscribed in engraved lettering:—Giorgione pinxit. Wm Pether fecit et exct: From a Picture in the Collection of The Right Honble the Earl of Besborough. To whom this PLATE is most humy dedicated, By his LORDSHIP's obliged and obedt humble Servant, W. PETHER. Arms in centre, as in I. Underneath:—Publish'd Aug. 1. 1768.

F.M.

125

Bode 348. *Klass: der Kunst* 319*a*.

REMBRANDT AS AN OFFICER OF STATE.

W. Pether.

J.C.S. 38.

Three-quarter length, directed to and looking slightly to left; rich dress; hat with black feather in front, white feather lying round the brim; moustache and imperial; breastplate with chain over it; right arm leaning on pillar, and supporting a large sword; left hand on hip. Arms in centre of inscription space.

H. 505. Sub: 450. W. 354.

I. Before any inscription and before the Arms. Inscription space uncleaned.

H.P.H.

II. Also before the Arms. Inscribed in etched lettering (inscription space still uncleaned):—Rembrandt Pinx^{t}, Jn^{o} Boydell ex^{t}, W^{m} Pether fecit 1764,

B.M.
F.M.
J.C.

III. Inscribed in engraved lettering:—Rembrandt pinxt. Wm.—Pether fecit. From the Original Picture Painted by Rembrandt, In the Collection of the Right Honble the Earl of Besborough: To whom this PLATE is most Humbly Dedicated, by His LORDSHIP's most Obliged and most Obedient Humble Servant,—J. BOYDELL. No. 6— Published according to Act of Parliament, by J. Boydell Engraver, in Cheapside, Novr. 1st. 1764.

Sale in Vienna, Feb: 1912.

126

Bode 186, 187 & 188. *Klass: der Kunst* 135 & 535.

SASKIA AS FLORA. W. PETHER.

J.C.S. 30.

Nearly whole length, standing, directed slightly to right, looking to left; loose hair, with wreath; long veil, necklace, earrings; dress cut low in front; right hand holding flowers, left hand on stick.

H. 400. Sub: 355. W. 277.

I. Before any inscription. Inscription space uncleaned. Work H. 360.

B.M.
J.C.

II. As I, but the work reduced to H. 355.

B.M.

III. Inscribed in engraved lettering:—Will^m Pether fecit. REMBRANDT'S WIFE in the Character of a JEW BRIDE. [capitals shaded] From the Original picture Painted by Rembrandt, In the Collection of the Right Hon^ble William Henry Fortescue. Published according to Act of Parliament by J. BOYDELL Engraver, in Cheapside London. 1763.

H.W.B.

127

Bode 370. *Klass: der Kunst* 428 *a*.

THE STANDARD-BEARER. W. PETHER.

J.C.S. 42.

Three-quarter length, standing, directed slightly to right, looking to front. A man in a large hat with long white feathers; long hair; wide collar; sash over right shoulder and round waist; broad embroidered belt over right shoulder; glove in right hand; left hand holding standard.

H. 508. Sub: 459. W. 357.

I. Inscribed in etched lettering:—Rembrandt, Pinxt
Published Novr 5th 1769, & sold by Wm Pether, in great Russel Strt Bloomsby Wm Pether, fecit
Inscription space uncleaned.

Sale at Messrs: Sothebys' 11 July 1922.

II. Inscription space still uncleaned. Inscribed in etched lettering:—Rembrandt, Pinxt R, Sayer, Exct
Wm Pether, fecit
The publication line of the earlier state still faintly visible.

B.M.
F.M.
H.W.B.
J.C.

III. Inscribed in engraved lettering:—Rembrandt pinxt
Robt Sayer Excudit W,, Pether, delin & fecit
Done from a Picture in the Collection of Sr Joshua Reynolds, President of the Royal Academy. London Printed for Robt Sayer Map & Printseller No 53 Fleet Street.

N.B. The only impression of the third state seen had the publication line cut off. That part of the inscription has been copied from Chaloner Smith, and is probably not strictly accurate.

J. Smith (Cat: rais: Nº 279) calls this picture "The Halberdier".

128

Bode says this is by F. Bol.

A YOUNG MAN AT A CURTAIN. W. PETHER.

J.C.S. 41.

Half-length, directed to right, looking to front; velvet cap; long curly hair; slight moustache and imperial; earring in right ear; cloak, open in front; a cross hanging on breast from a ribbon; triple jewelled chain; right hand, holding a roll of paper, rests on a cushion; left hand holds back a curtain. Arms in centre of inscription space with motto:—LOYAULTE NA HONTE

H. 505. Sub: 452. W. 354.

I. Inscribed in etched lettering:—Rembrandt Pinxt
J, Boydell, Excr Wm Pether fecit, 1766,
Inscription space uncleaned. Before the Arms.

B.M.
H.W.B.

II. Inscribed in engraved lettering:—Rembrandt Pinxit.
J. Boydell Excudit 1767. Wm Pether fecit.
From the Original Picture, Painted by Rembrandt;—
In the Collection of the Right Honourable the Earl of Lincoln.

J.C.

III. As II, but much reworked, and width cut down to 344 mm.

B.M.

129

? *Bode* 394. ? *Klass: der Kunst* 421 *b*.

AGED LADY. C. PHILLIPS.

J.C.S. 8.

Half-length, directed and facing towards left, looking to front; hood, white kerchief, hands appear to be in a muff. Under, Rembrant pinxt C Phillips del. Sculp & exc.

H. 216. Sub: 175. W. 159.

Not seen.

The particulars given above are taken verbatim from Chaloner Smith (except the measurements which have been converted into millimetres).

130

Bode 508. *Klass: der Kunst* 456 *b*.

A MAN WITH A KNIFE. (THE ASSASSIN.)

C. PHILLIPS.

J.C.S. 7.

Half-length, seated: dark hair, moustache; right hand holding a knife; left elbow on table, chin in left hand.

H. 153. Sub: 133. W. 114.

Inscribed:—The Assassin Rembrandt pinxt
Chas Phillips fecit. Printed for John Bowles at the Black Horse in Cornhill.

Not seen.

The particulars given above are taken verbatim from Chaloner Smith (except the measurements which have been converted into millimetres).

See also N° 82.

131

Bode 276. *Klass: der Kunst* 251 *a.*

AN OLD MAN WITH A THIN WHITE BEARD AND GREY HAIR ("THE BURGOMASTER")

C. PHILLIPS.

J.C.S. p. 998.
Note to N° 7.

Half-length, seated; directed to right, looking to front; wide hat; white ruff; beard and moustache, white hair; black cloak barely covering shoulders; glove held in left hand.

Said by J. Chaloner Smith, on the authority of J. Smith (Cat: rais: N° 352), to have been engraved in mezzotinto by C. Phillips.

Not seen.

132

Bode 381. *Klass: der Kunst* 370.

THE PHILOSOPHER. C. PHILLIPS.

J.C.S. 6.

To knees; an old man, seated, directed to, and looking to left; bald head, white beard, &c.; furred robe; right hand on arm of chair; left hand to forehead. Arms in centre of inscription space, with motto:—CAVENDO TUTUS

H. 503. Sub: 463. W. 355.

I. Before the Arms. Inscribed in dotted lettering:—Rembrandt pinxt J: Boydell exc^{t} Cha. Phillips Sculp

B.M.
J.C.

II. With the Arms, but before the motto. "J: Boydell exc^{t}" removed.

F.M.

III. Described by Chaloner Smith thus:—"Inscribed:—Rembrandt pinxit. Charles Phillips fecit. The Studious Philosopher. From the Original Picture Painted by Rembrandt in the Collection of His Grace the Duke of Devonshire at Chiswick. John Boydell excudit 1766".

Not seen.

133

Bode 395. *Klass: der Kunst* 423*b*.

REMBRANDT'S MOTHER. C. PHILLIPS.

Half-length, seated, directed to front; cloak; large hood over her head; white dress. Reading a book which she holds with both hands.

H. 152. Sub: 134. W. 114.

I. Inscribed in etched lettering:—Rembrandt pinx[t] Ch. Phillips fecit

Sale in Berlin, May 1914.

? II. The anonymous mezzotint described above, Nº 14.

See also Nº 108.

134

Bode 247. *Klass: der Kunst* 279.

THE WOMAN TAKEN IN ADULTERY. G. H. PHILLIPS.

A vast interior scene. To right in background an enormous throne. In foreground Christ, with many figures grouped round Him, stands at the top of three steps, barefooted, with long hair falling over His shoulders, directed towards right. Before Him, to right, kneels the woman, weeping.

Measurements of the engraved surface:

H. 518. W. 380. Top corners rounded.

Inscribed in thin capitals:—PAINTED BY REMBRANT. ENGRAVED BY G. H. PHILLIPS.

J.C.

135

Bode xx. *Klass: der Kunst* 527*b*.

THE PHILOSOPHER LUCIAN. B. Picart.

Bust of an old man, directed to, and looking to front; skull cap; white beard, &c.; head slightly inclined to left.

H. 173. Sub: 153. W. 117.

I. Inscribed in engraved lettering on a mezzotint ground:—
Rinbrande pinxit Bernart Picart fecit et excud.
J.C.

II. As I, but with the addition of the title:—Lucien Autheur grec
F.M.

III. As II, but with the addition of the date:—1699., after "excud."
Note by Herr Godefroy Mayer.

See also N^os^ 95 & 136.

136

Bode xx. *Klass: der Kunst* 527*b*.

THE PHILOSOPHER LUCIAN. ? B. Picart.

Bust of an old man, inclined to left, looking to front; skull cap; white beard, &c.; chain round neck.

H. 265. Sub: 245. W. 190.

Without any lettering. Inscription space uncleaned; bottom edge not squared off.

B.M.

Bartsch (Rembrandt, vol. II. Appendix. N° 63) referring to the mezzotint by B. Picart, N° 135, above, says:—"Ce même morceau a été gravé une seconde fois de plus grande forme avec peu de changemens. Dans cette seconde estampe on aperçoit une chaîne autour du cou du vieillard. Elle porte 9 pouces, 10 lignes de haut, y compris une marge de 6 lignes, et 7 pouces, 1 ligne de large. Je ne doute pas, que ce ne soit la même pièce dont Gersaint fait mention à l'article N° 405." [This should be 406.] "La ressemblance qu'il trouve avec le portrait de Lucien, et la mesure de la hauteur et de la largeur qu'il lui donne, semblent prouver mon opinion. Mais je ne sais pas, pourquoi il donne à ce portrait le nom de Sigismond Ragotski. Auroit on ajouté ce nom après coup? Il est certain, que Picart n'a jamais gravé un portrait de Ragotski; au moins la liste des estampes de ce maître qui se trouve imprimée à la fin de ses impostures innocentes, n'en fait pas mention".

In the Paignon-Dijonval catalogue N° 4789 is thus described:—"Le portrait en buste de Ragotski Sigismond, prince de Transylvanie. B. Picart fe. mezzotint en hauteur. 2 ép. dont une avant la lettre".

See also N^os 95 & 135.

137

Bode xix. *Klass: der Kunst* 527 *a.*

THE PHILOSOPHER ZENO. B. PICART.

Bust to right; head drooping, eyes shut; long hair over shoulders; beard, &c.

H. 173. Sub: 154. W. 118.

I. Inscribed in etched lettering, on mezzotinted ground:—
Rbrandt p B Picart

F.M.

II. Inscribed in engraved lettering:—Rinbrandte pinxit
Bernard Picart ſc

J.C.

Unfortunately my impression of the second state, the only one I have seen, is cut, and I cannot say whether the engraver's inscription should read "Bernard Picart sc" or "fecit et excud." as in the companion print, N° 135.

Also called "Head of Christ." See H. de G. 167.

138

Bode 174. *Klass: der Kunst* 150 *a.*

REMBRANDT. J. PICHLER.

Half-length, directed to right, looking to front; velvet cap with white feather erect in front; curly hair; moustache and imperial; rich cloak over gorget; chain hanging against right shoulder. At foot of work a stone sill.

H. 500. Sub: 445. W. 350.

Inscribed in engraved lettering:—Peint par Rembrandt. Gravé à Vienne par J. Pichler 1791. Rembrandt van Ryn Gravé d'aprés le Tableau tire du Galerie chez J. A. Monseigneur le Prince de Lichtenstein consisté en largeur 3 pieds et en hateur [*sic*] quatre pieds zu finden in Wien und Mainz bey Artaria Comp.

B.M.

139

THE LORD OF THE VINEYARD. M. A. PICOT.

A man in a large turban sits at a table, directed to front, looking to left. A money-bag in his left hand. To right a clerk, with an open book before him. To left a man, cap raised in left hand, holds out a coin in his right hand. In background a group of men.

H. 357. Sub: 290. W. 255.

Inscribed in engraved lettering:—Rembrandt. pinxit. M. A. Picot. Fecit. THE LORD OF THE VINEYARD PAYING HIS LABOURERS. LE SEIGNEUR DE LA VIGNE PAYANS SES OUVRIERS. [shaded capitals] Published with M^r^ Boydell's Permission May 1771, by Picot & Delattre, Print Sellers S^t^ Martin's Lane.

J.C.

See also N^o^ 122.

140

Cf. *Klass: der Kunst* p. 42, for the same head seen full-face.

H. de G. 360.

HEAD OF AN OLD MAN. V. D. PREISLER.
(REMBRANDT'S FATHER.)

Bust directed to, and looking to right—in profile. Turban with jewelled band and with a fur cap over it; moustache with prominent ends; furred coat.

H. 345. Sub: 295. W. 230.

Inscribed in engraved lettering, on mezzotint ground:—Tiré du Cabinet de Son Excellence Monsieur de Hartmann conseiller intime de S.A.R. Monseigneur l'Eveque et Prince de Wurtzbourg, et Son Ministre plenipotentiaire à la Diete du louable Cercle de Franconie, fait d'après le tableau original de la même grandeur. Rembrand pinx. Val. Dan Preisler Nor. fe. et exc. 1761.

Messrs: Daniell & Son.
Feb: 1913.

141

Bode 299. *Klass: der Kunst* 258 *a*.

THE JEWISH BRIDE. V. D. PREISLER.

Half-length; a young girl standing, directed to, and looking to front; both hands resting on the sill of a stone window frame. Broad velvet hat; pearl earrings; fur collar; wide sleeves.

H. 385. W. 285 (the whole plate engraved).

Inscribed in engraved lettering:—Tiré du Cabinet de Curiosités de sa Majesté Danoise, dessiné d'après le tableau original du fameux Rembrand, de 3 piés 2 pouces de hauteur sur 2 piés 11 pouces de largeur, par I. M. Preisler, Graveur du Roi. Val. Dan. Preisler. Norib. sculps. et excud. 1749.

B.M.
J.C.

142

? *Bode* 136. *Klass: der Kunst* 115 *b*.

AN OLD MAN. V. D. PREISLER.

Half-length, directed to, and looking to left; leaning slightly forwards; bald head, white beard and moustache.

H. 346. Sub: 299. W. 227.

Inscribed in engraved lettering on a mezzotint ground:—
En iuuenis! crines et barbam, caluitiemque
admirare senem tuque puella fuge.
Rembrand pinx. Val. Dan Preisler Norib. Sc. et exc.
1755.

143

Original not known.

YOUNG MAN IN A CAP. V. D. PREISLER.

Bust, directed to, and looking to left. Cap. Thin hair; very slight moustache. Furred coat.

H. 335. W. 232 (the whole plate engraved).

Inscribed in engraved lettering, on a mezzotint ground:—
Tiré du Cabinet de Monsieur le Conseiller aulique de Hagen à Oberburg, fait d'après le tablau [*sic*] original du fameux Rembrand, de 2. piés 1. pouce de hauteur sur 1. pié 8. pouces et demi de largeur. Val. Dan. Preisler Norib. sculps. et excud. 1763.

B.M.

144

Bode 199. *Klass: der Kunst* 186*b*.

A JEW RABBI. "C. CORBUT."
(R. PURCELL.)

Half-length, directed slightly to right, looking to front; beard; white turban; large cloak fastened in front by an elaborate, jewelled clasp; hands folded. An inner chamber visible through an archway in background, to right; in it a table with an open book; an emblematic vase, and a skull in a niche in the wall behind; a satchel hanging on the wall to left of the niche; a chair in front of the table.

H. 355. Sub: 318. W. 251.

Inscribed in engraved lettering:—Rembrandt Pinx^{t}
C: Corbut Fec^{t} [the names in open Gothic letters]
Price $\overset{s}{1}$/6 A JEW-RABBI. [shaded capitals]
Printed for John Bowles, at the Black Horse in Cornhill.
[very lightly scratched near the flourish after "RABBI":—]
p 1/6^{d}

J.C.

See also N^{os} 118, 119, 120, 162 & 168.

145

Bode 184. *Klass: der Kunst* 213.

A JEWESS. "C. CORBUTT."
(R. PURCELL.)

J.C.S. 89.

Half-length, directed slightly to right, looking to front. A young woman with long curling hair; an ornament with pearls and a feather on her head; pearl earrings and necklace; low dress; left hand to bosom.

H. 355. Sub: 320. W. 252.

Inscribed in engraved lettering:—Rembrandt pinxt
C. Corbutt fecit. A JEWESS. [shaded capitals]
Printed for John Bowles, at the Black Horse in Cornhill.
Price 1/6.

B.M.
J.C.

146

From the Etching, *H.* 228.

JAN SIX. R. PURCELL.

J.C.S. 69.

Full-length, standing; leaning against window-sill, and reading a book; long hair; jacket, open at neck; deep white collar; knee-breeches tied with bows at the knees; heavy curtains at window, which is on the right; a picture on the wall at back, a curtain half drawn over it; sword and scarf on table in background; to left a chair, with books on it.

H. 357. Sub: 330. W. 254.

I. Before any inscription.

B.M.

II. Inscribed in engraved lettering:—Rembrandt, pinxt. R. Purcell, fecit. Jean Six, Burgomaster of Amsterdam. printed for Messrs. Parker & Bakewell, opposite Birchin Lane in Cornhill; & J. Boydell, the Corner of Queen Street Cheapside. Pr. 1s.

B.M.

See also Nos. 88 & 89. See note to No. 88.

147

Bode 284. *Klass: der Kunst* 261.

A LADY WITH A FAN. J. P. Quilley.

In an engraved frame, rounded at top corners. More than half-length, standing, directed to, and looking to front; a young woman with long hair, necklace, deep lace collar and cuffs; fan in right hand; left hand against side of frame. In the work, at bottom, to left:—Ranbrandt f^{t} 1641

H. 298. Sub: 148. W. 235. Sub: 114.

Inscribed in fine engraved lettering:—Rembrandt. pinx^{t}
J. P. Quilley, sculp^{t} Lady with a Fan
London, Published 1839, by James Bohn, King William Street, Strand. Printed by M^{c}Queen.

B.M. (*Library*).
J.C.

This is Plate N^{o} 25 in "The Royal Gallery of Pictures", London, James Bohn, 1840.

148

Bode 200. *Klass: der Kunst* 188 *b*.

A RABBI. J. P. Quilley.

Half-length, directed to left, looking to front; velvet cap; white beard &c.; left hand inside cloak.

H. 290. Sub: 145. W. 235. Sub: 110.

Inscribed in fine engraved lettering:—Rembrandt, pinxt J. P. Quilley, sculpt Portrait of a Jew Rabbi. London, Published 1839, by James Bohn, King William Street, Strand. Printed by Mc Queen.

B.M. (*Library*).
J.C.

This is Plate Nº 26 in "The Royal Gallery of Pictures". London, James Bohn, 1840.

149

Bode 105. *Klass: der Kunst* 92.

THE SHIPBUILDER. J. P. Quilley.

Nearly full-lengths. The Shipbuilder sitting at a table in a window, to left. On the table are papers, a ruler, an ink-pot and pen. Also a plan, under his left hand. In his right hand a pair of compasses. He is turning and looking over his left shoulder towards his Wife,

who is handing him a paper with her right hand, her left hand holding the handle of a door, to right. She has a close-fitting white cap, and a wide white collar. On the plan on the table:—Rembrandt f 1633.

H. 298. Sub: 135. W. 240. Sub: 200.

Inscribed in fine engraved lettering:—Rembrandt, pinxt J. P. Quilley, sculpt Shipbuilder London, Published 1834, by Moon, Boys & Graves, 6, Pall Mall.

B.M. (*Library*).
J.C.

This is Plate Nº 9 in "The Royal Gallery of Pictures". London, James Bohn, 1840.

See also Nº 78.

150

Bode 153. *Klass: der Kunst* 129.

SASKIA. RICHARD READ.

("THE DUTCH LADY.") *J.C.S.* 2.

Bust in a wide, engraved oval frame. A young woman, directed to right, looking to front; lace veil over head; curling fringe of hair on forehead; pearl earring; lace collar; chain across chest.

H. 264. Sub: 213. W. 205.

I. Before any inscription. Inscription space uncleaned.
Mr. Heseltine.

II. Inscribed in etched lettering:—Pubd. Augt. 1st. 1776. by H. Bryer in Cornhill. Inscription space uncleaned.
J.C.

III. Inscribed in engraved lettering:—Rembrandt pinx. Bryer excudit. Read sculp. Publish'd as the Act directs Oct. 1st 1776, by H,, Bryer, Cornhill.
B.M.
H.W.B.

IV. As III, but with title added:—The Dutch Lady. [shaded capitals]
H.W.B.

151

Bode 384. *Klass: der Kunst* 367 *a*.

A JEW. S. W. Reynolds.

**A.W.* 432.

Nearly whole length, seated; directed to right, looking to front. A man in a wide fur cap; beard; both hands holding a stick at his right side.

H. 507. Sub: 455. W. 350.

* "Samuel William Reynolds", by Alfred Whitman, London, 1903.

I. Before any inscription; the work not yet squared off at the bottom. In the work, at foot, in white letters, scraped:—Lady Beaumont.

B.M.

II. Also before inscription. The lights heightened on face and hands, and on right arm.

B.M.
(a masked proof)
J.C.

III. The work squared off at bottom. Inscribed in fine engraved lettering:—Rembrandt Pinxt. London, Published by W. Walker, 64, Margaret St. & Hering & Remington, 137, Regent St. 1816. S. W. Reynolds, Sc. Sculpt. The words "Lady Beaumont" no longer visible.

J.C.

IV. The date in the publication line altered to "1846".

B.M.

V. As IV, with title added, thus:—A JEW. [open capitals] From the Original Picture in the National Gallery.

B.M.

152

Bode, vol. VII. p. 236 *h*. Original not known.

REMBRANDT'S MARRIAGE. S. W. REYNOLDS.

A.W. 433.

Interior. A man, with long, black, curling hair, kneels, facing to the right, holding with his right hand the right hand of a young girl who stands, facing to the front, in a black hat and feather, and a long white dress. A Priest, in a turban, stands behind them, holding out his right hand. A boy in the background holds the Priest's robe. Other persons to left, looking on.

H. 402. Sub: 346. W. 523. Sub: 469.

3 mm. from the work an etched line all round the subject. Inscribed in fine engraved lettering:—Rembrant pinx^{t} S. W. Reynolds sculp^{t} REMBRANT'S MARRIAGE. [open capitals] London: Published & Sold June 4, 1811, by Edw^{d} Orme Printseller to the King Engraver & Publisher Bond Street corner of Brook Street.

B.M.
(*one in colours*)
J.C.

See also N^{o} 13.

153

Bode 345. *Klass: der Kunst* 313.

REMBRANDT'S MILL. (1st plate.) S. W. Reynolds.

A.W. 435.

A windmill in centre, on a bluff over a river (to right). Some figures in foreground to left; a man in a boat, of which only the bow is visible, on river to right. Trees behind river to right.

H. 455. W. 548 (the whole plate engraved).

I. Before any inscription.

B.M.

II. At bottom of subject, in centre:—Pubd by S. W. Reynolds Bayswater Dec. 10. 1822.

H.P.H.

Note:—S. W. Reynolds also etched this subject, and Whitman describes a third state of the etching as having "Mezzotint work added: the lettering strengthened. *Mr H. Oppenheimer*". This is a smaller plate than the mezzotint described above. It measures:—H. 350. Sub: 323. W. 400. The two earlier states are at the Brit: Mus:

See also Nos 154 & 174.

154

Bode 345. *Klass: der Kunst* 313.

REMBRANDT'S MILL. (2nd plate.) S. W. Reynolds.

A.W. 436.

A windmill in centre, on a bluff over a river (to right). Some figures in foreground to left; a man in a boat, of which only the bow is visible, on river to right. Trees behind river to right.

H. 170. Sub: 130. W. 178. Sub: 158.

Inscribed in engraved lettering:—Painted by Rembrandt.
Published by the Engraver, Bayswater, 1825.
Engraved by S. W. Reynolds. Engraver to the King.
DUTCH SCHOOL PL. [open capitals] Specimens of the various Schools of Painting.

Impression on India paper. *B.M.*
do. *do.* *J.C.*

See also Nos 153 & 174.

155

Bode 362. *Klass: der Kunst* 342.

PORTRAIT OF A MAN. B. Richards.

J.C.S. 2.

Half-length, directed to left, looking to front. A man in a large hat; moustache and beard; thick hair; wide white collar, cords and tassels under; cloak held across chest by right hand.

H. 331. Sub: 287. W. 228.

I. Before any inscription. Inscription space uncleaned.

B.M.
J.C.

II. Inscribed in engraved lettering:—Printed for Jn° Spilsbury, Engraver, & Map & Print Seller, in Russel Court, Covent Garden—Sep^r. 5^th. 1766. Done from an Original Picture Painted by Rembrandt, by B. Richards. [scratched at foot, to right:—] 2^s

B.M.
H.W.B.

J. Smith, Cat: raisonné, N° 282, calls this "Nicholas Berghem".

156

Bode 300. *Klass: der Kunst* 320.

A PEASANT GIRL. W. Say.

A young girl, directed to left, looking to front, leaning with her elbows on a stone sill. White dress; left hand to neck.

H. 505. Sub: 385. W. 353. Sub: 325.

I. Before any inscription.

B.M. (*printed in colours*)
H.P.H.

II. Inscribed in fine lettering, with open capitals:—REMBRANDT PINX^{T}. London, Published Jan^{Y} 27. 1814, by T. Macdonald 39, Fleet Street. W. SAY SCULP^{T}. REMBRANDT'S PEASANT GIRL. PROOF From the Original Picture in the Collection of the late Noel Desenfans Esq^{R}.

B.M.
H.W.B.

III. As II, but without the word "PROOF".

M^{r} Reiss.
(*printed in colours*)

The original picture is now in the Dulwich Gallery.

157

Bode 20. *Klass: der Kunst* 42.

REMBRANDT'S FATHER. M. SCHNELL.

Nearly half-length, directed to front, looking slightly to left. An old man in a turban with a cap on it; moustache and slight beard; furred robe.

H. 425. Sub: 390. W. 320 at top, 325 at foot.

Inscribed in engraved lettering:—Ergo viuamus, dum licet esse bene. C. G. et P. S. C. M. M. Schnell fecit. in Chalc. Gottl. Heüssü sc. et exc. A.V.
Inscription space uncleaned.

B.M.

158

Bode 92. *Klass: der Kunst* 99.

PORTRAIT OF A YOUNG WOMAN. G. Shury.

Full half-length, directed slightly to left, looking to front. A young woman in a close-fitting white cap; broad white ruff; single pearls in ears; embroidered dress; white lace cuffs; left hand holding gloves and resting on hip.

H. 230. Sub: 154. W. 175. Sub: 131.

Inscribed in finely engraved lettering:—[above subject] London, Published June 5th 1873, by J. Noseda. 109, Strand [below] Painted by Rembrant Engraved by G Shury 74 Portland Rd

B.M.
J.C.

159

Bode, vol. VII. p. 249*f*. Original not known.

A DUTCH LADY. J. SPILSBURY.

J.C.S. 40.

Half-length, in an engraved oval frame. A woman, directed slightly to left, looking to front; head slightly inclined to left. Black veil over head; pearl earrings; dress open on neck; brooch.

H. 356. Sub: 317. W. 252.

I. Before any inscription. Inscription space uncleaned.

H.W.B.
J.C.

II. Inscribed in engraved lettering:—I. Spilsbury Fecit A DUTCH LADY, [shaded capitals] After a Picture of Rembrandt in the Possesion [*sic*] of William Baillie Esq^r^

B.M.
(*cut at foot*)

Chaloner Smith gives the publication line of this state thus:—"Publish'd Augst 25 1769 & Sold by Henry Parker at N° 82 in Cornhill, London".

160

Bode, vol. VII. p. 231 *b*. Original not known.

HAGAR'S DEPARTURE FROM ABRAHAM.

J. SPILSBURY.

Abraham in furred cap and cloak stands in the centre, in front of the open door of a stone building, his right hand on Ishmael's head. Ishmael holds a bow with both hands. Hagar, in a turban, comes down steps towards the left; a pocket handkerchief held to her eyes; a bundle under her left arm, a wine flagon in her left hand. Another woman and a boy are looking out of a window on the left.

H. 444. W. 532. (the whole plate engraved.)

Inscribed in engraved lettering, on a separate plate:—Rembrandt pinxt. Published by Ryland, Bryer, and Co. in Cornhill. Spilsbury fecit. Hagar's departure from Abraham.

B.M.

161

MAN IN A LARGE HAT. INIGO SPILSBURY.

In the catalogue of a sale in Vienna, June 1888, Lot 207 is thus described:—Hüftbild eines Mannes mit grossem Hut, weissem Kragen und schwarzem Mantel, gegen links gewendet. Folio. Geschabt. Prachtvoller Abdruck. Mit breitem Rand.

Not seen.

This is probably the same as No. 155, which was published by Spilsbury.

162

Bode 199. *Klass: der Kunst* 186*b*.

A JEW RABBI. C. SPOONER.

J.C.S. 42.

Half-length, directed slightly to right, looking to front; beard; white turban; large cloak fastened in front by an elaborate, jewelled clasp; hands folded. An inner chamber visible through an archway in background, to right; in it a table with an open book; an emblematic vase, and a skull in a niche in the wall behind; a satchel hanging on the wall to left of the niche; a chair in front of the table.

H. 152. Sub: 138. W. 114.

Inscribed in engraved lettering:—Rembrandt pinxt. C. Spooner fecit. A JEW RABBI. [shaded capitals] Printed for Robert Sayer, Printseller in Fleet Street. Pr. 1s.

J.C. (*coloured*)

This and the two following numbers seem to belong to a series to which Chaloner Smith refers, vol. III. p. 1346, note to No 42.

H. de Groot (No 346), following J. Smith (No 290), says that this picture was "engraved by Spencer". Probably this is a mistake for "Spooner".

See also Nos 118, 119, 120, 144 & 168.

163

See *Bode*, vol. VII. p. 242 *o*. Original not known.

A MAN MENDING A PEN. C. SPOONER.

An interior, window to left. Behind a table near the window a man, seated, flat cap on head, mending a pen. Books and rolls of paper on table.

H. 152. Sub: 134. W. 113.

Inscribed in engraved lettering:—Rembrandt pinxt. Spooner fecit. London. Printed for Jnº Smith, at Hogarth's head Cheapside. (A flourish in centre, above publication line.)

J.C.

J. Smith, Cat: raisonné, Nº 396, says that this picture was "also engraved by Charles Phillips" (? in mezzotinto).

See also Nº 83, and note to Nº 162.

164

Part of *Bode* 122. *Klass: der Kunst* 111 *b*.

THE PHILOSOPHER IN MEDITATION. C. SPOONER.

Interior. An old man seated; directed slightly to right, facing to front. Close-fitting cap; white beard; long gown with wide sleeves; hands clasped in lap. To right a table under a window. In background a wall with an arched doorway.

H. 150. Sub: 136. W. 114.

Inscribed in engraved lettering:—Rembrant pinxt Spooner fect The Philosopher in Meditation [capitals shaded] Sold by R Sayer, in Fleet Street.

J.C.

See note to N° 162.

165

Bode 106. *Klass: der Kunst* 194*b*.

AVIA. J. Stolker.

Nearly half-length. An old woman, directed to, and looking to front. White Dutch cap and white ruff.

H. 202. Sub: 180. W. 150.

I. Before any inscription.

B.M.
J.C.

II. Inscribed in engraved lettering:—Rembt Pinx. J: Stolker, Fec. & Excud: Avia S: Cruys, Excud:

B.M.

See also N° 77.

166

BUST OF A MAN. JAN STOLKER.

In the catalogue of a sale in Amsterdam, Dec: 1906, Lot 280 is thus described:—Buste d'homme avec moustache, portant bonnet et manteau de fourrure couvert d'une chaine avec l'ordre de l'éléphant. Pet. in-12.

Superbe épreuve, très rare. L'original n'est pas encore retrouvé.

Not seen.

167

Bode 29. *Klass: der Kunst* 44*b*.

? REMBRANDT'S FATHER. J. STOLKER.

An old man, half-length, directed to right, looking to left; moustache and beard; large earring in left ear; large hat with plumes; gorget; cloak with chain across it.

H. 280. W. 203. (the whole plate engraved.)

I. Before any letters.

J.C.

II. In the work, to left:—Remb: pinx: J: Stolker Fecit.

Mr Reiss.

This is most probably one of the two mezzotints mentioned by J. Smith, Cat: raisonné, Nº 456. See Nº 17 above.

168

Bode 199. *Klass: der Kunst* 186*b*.

A JEW RABBI. W. STRANGE.

J.C.S. p. 1351.

Half-length, directed slightly to right, looking to front; beard; white turban; large cloak fastened in front by an elaborate, jewelled clasp; hands folded. An inner chamber visible through an archway in background, to right; in it a table with an open book; an emblematic vase, and a skull in a niche in the wall behind; a satchel hanging on the wall to left of the niche; a chair in front of the table.

H. 355. Sub: 314. W. 254.

Inscribed in engraved lettering:—Rembrandt pinxt W. Strange fecit A JEW RABBI. [shaded capitals] From one of the most Capital Pictures ever Painted by Rembrandt, In the Collection of his Grace the Duke of Devonshire. London, Printed for Robt Sayer Printseller, near Serjeants Inn, Fleet Street.

B.M.
J.C.

Chaloner Smith describes another state, thus:—"As above, but with the publication line thus:—Sold by R. Martin Book & Printseller; 47 Great Queen Str Lincolns Inn Fields. 342."

Not seen.

NOTE. Chaloner Smith says:—"This appears a different plate from that by Pether," [№ 120 *ante*] "otherwise, as the

size nearly corresponds, it might be taken to be an after-state of it." The difference that will be most easily recognized is that in Pether's plate the two jewels hanging from the clasp of the robe are level, while in Strange's plate the jewel on the left is decidedly below that on the right. There are many other differences.

See also Nos 118, 119, 120, 144 & 162.

169

Bode 170. *Klass: der Kunst* 148 *b.*

REMBRANDT. C. TOWNLEY.

J.C.S. 22.

Half-length, young; long hair; velvet cap; gorget; velvet cloak fastened over left shoulder by a chain; directed to right, looking to front.

H. 415. Sub: 354. W. 290.

Inscribed in engraved lettering:—Born in the Year 1606. Died in the Year 1674. Rembrandt~ Painted by Himself Drawn and Engraved by Charles Townley Member of the Royal Academy of Painting in Florence. From the Original Portrait in the Collection of the Marquis Gerini at Florence. Published as the Act directs 1st March 1778, and to be had of C. Townley No 75, near the Adelphi Strand.

B.M.

See also Nos 1 & 186.

170

Bode 504. *Klass: der Kunst* 478 *a*.

REMBRANDT. C. Townley.

J.C.S. 23.

Nearly half-length, directed slightly to right, looking to front; velvet cap; a sort of tartan scarf across forehead; furred cloak, open in front.

H. 420. Sub: 357. W. 291.

I. Inscribed in engraved lettering:—Born in the Year 1606. Died in the Year 1674. Rembrandt Painted by Himself Drawn and Engraved by Charles Townley Member of the Royal Academy of Painting in Florence. From the Original Portrait in the Medici Collection. Published as the Act directs, June 30, 1777, and to be had of C. Townley, N^o^ 7, New Bond Street.

Plymouth.

II. As I, but after "1777":—by Jean Mare [*sic*] Pascal Berlin

Sale in Vienna, Feb: 1912.

171

Original not identified.

THE RAISING OF LAZARUS. J. Traunfellner.

Lazarus rising from the tomb in centre of foreground. Christ stands behind, directed slightly to left, both hands outstretched downwards and forwards. Three men and a woman (kneeling) to right. One man holding his nose. Eight other figures to left. An illegible inscription, beginning "RE..." on a tablet on a rock in background.

H.? 565. Sub: 565. W. 725.

Without any inscription. On one impression seen was written in pen and ink:—Rembrand pinx. J. Traunfellner Sculp. Vienna 1798.

J.C. (cut)

172

Bode 365. *Klass: der Kunst* 345.

"NICOLAAS BERCHEM." C. Turner.

* *A.W.* 37.

Half-length, seated, directed to left, looking to front; large hat; moustache; cloak; holding papers in front of him with both hands; right hand also holds a porte-crayon.

H. 510. Sub: 450. W. 417. Sub: 390.

* "Charles Turner", by Alfred Whitman. London, 1907.

I. Unfinished. Margins uncleaned all round. Before any inscription.

B.M.

II. Margins cleaned. Still before any inscription.

B.M.
J.C.

III. Inscribed in engraved lettering:—PAINTED BY REMBRANDT. ENGRAVED BY CHARLES TURNER. NICHOLAS BERGHEM. [name of subject in open capitals] LONDON: PUBLISHED BY W. TEGG, PANCRAS LANE. Printed by T. Brooker.

Mr L. B. Mozley.

173

Bode 501. *Klass: der Kunst* 475.

REMBRANDT. C. TURNER.

A.W. 491.

Half-length, directed to right, looking to front; turban; cloak; handle of sword showing from under it; papers in right hand. In the work, to left, above right shoulder:—Rembrant ∫ 1661

H. 509. Sub: 430. W. 418. Sub: 370.

I. Before any inscription and before "Rembrant ∫ 1661" in the work.

J.C.

II. As I, but with the "Rembrant ∫ 1661" in the work.
H.W.B.

III. Inscribed in fine engraved lettering:—Rembrant Pinxt
London: Published Jan: 2d 1809, by EDWD ORME,
Printseller to the King; Engraver & Publisher, Bond Street,
corner of Brook Strt Chas Turner Sculpt
REMBRANT [open capitals] PROOF [open capitals]
B.M.

IV. As III, but with the open capitals filled in.
Mr J. Brownlee Hunter.

174

Bode 345. *Klass: der Kunst* 313.

REMBRANDT'S MILL. C. TURNER.
A.W. 812.

A windmill in centre, on a bluff over a river (to right). Some figures in foreground to left; a man in a boat, of which only the bow is visible, on river to right. Trees behind river to right.

H. 177. Sub: 137. W. 205. Sub: 177.

I. Inscribed in etched lettering:—Painted by Rembrandt.
Engraved by Chs Turner. Rembrandt's Mill.
Gems of Art, Plate. 1. Published by W B Cooke
9 Soho Square Janry 1, 1823.
B.M.
J.C.

II. Inscribed in finely engraved lettering:—Painted by Rembrandt. Engraved on Steel by Chas. Turner. REMBRANDT'S MILL. [shaded capitals] The Picture in the possession of the Marquess of Lansdowne. GEMS OF ART. PLATE I. London, Published Jany. 1st 1823; by W. B. Cooke, 9 Soho Square.

B.M.

III. As II, but without publication line, and with "Plate 4" instead of "Plate 1". In a volume published in 1848.

Sale at Messrs: Sothebys'
26 Jan: 1920.

See also Nos. 153 & 154.

175

CHARLES II. W. VAILLANT

* *Wess:* 28.

Wessely, in his catalogue of the works of Wallerant Vaillant [Vienna 1881], page 21, No. 28, has this note:—"Prinz Carl II mit dem Kissen, nach links....Links steht im Weissen Unterrande ausgekratzt, aber doch in guten Abdrücken sichtbar; Rembrandt Pinx Rechts: W. Vaillant fec. et Exc. Höhe 6″ 9‴. Breite 4″ 11‴." This must be the portrait of King Charles II as an infant, from the group by Vandyck.

* "Wallerant Vaillant", by J. E. Wessely. Vienna, 1881.

176

J. Smith, Cat: raisonné, N° 137. H. de G. 171 *a*.

S^t JOHN THE BAPTIST. ? W. VAILLANT.

Wess: 78.

Bust, directed to front, looking to left. Long hair, beardless face; halo. Cloak with a cord across left shoulder.

H. 172. Sub: 168. W. 159.

I. Before any inscription.

II. Inscribed in (?) engraved lettering:—Rembrant pinx.

Wessely's catalogue.
Not seen.

See N° 4.

This is *not* Bode 135. Klass: der Kunst 113 *a*.

177

AN OLD BEARDED MAN. W. VAILLANT.

Wess: 132 & 133.

[Wessely describes two plates—but a comparison of the descriptions and the measurements will, I think, show that they are one and the same.]

An old man, less than half-length, directed to front (or? to right); wears a fur-trimmed cap.

H. 182. W. 130.

I. Inscribed [? in engraved lettering]:—Rembrant Pinx. W. Vaillant fec. et Exc.

II. The lower margin with the inscription has been cut away and the plate now measures H. 108. W. 82.

[All descriptions from Wessely.]

Not seen.

178

Cf. *Bode* 304. *Klass: der Kunst* 249.

AN OLD WOMAN WEIGHING GOLD. W. VAILLANT.

Wess: 153.

"Die alte Dame sitzt im Profil nach Rechts im schwarzen Kleide, einem weissen Kopftuch, darüber ein grosser schwarzer Schleier, der auch den ganzen Oberkörper bedeckt. Sie hält mit der linken Hand die Goldwage vor sich; auf dem Tische vor ihr sieht man fünf Münzen, einen geöffneten Geldkasten, offenes Münzenbuch; hinter dem Kästchen ist theilweise das hohe Fenster sichtbar. Vor dem Tische liegen auf einer Bank Schriften und ein Geldbeutel. Links schaut ein Hund zu seiner Herrin auf.

Höhe 11″ 6‴, Breite 8″ 10‴
(= H. 298. W. 217 mm.)

Rechts am Boden steht: W. Vaillant fec.

I. Vor der Adresse.

II. Links unten am Boden: F. de Wit Excudit."

[Description &c. taken from Wessely.]

Not seen.

179

Bode, vol. VII. p. 232 *a*. *H. de G.* 155.

HANNAH INSTRUCTING SAMUEL. J. WALKER.

J.C.S. 25.

To knees. A woman sitting in an armed chair; large black hood; white kerchief underneath, and over her chest; left hand holding eye-glasses; right arm round the shoulders of a child who is leaning over her lap, and reading a book.

H. 510. Sub: 458. W. 357.

I. Inscribed in etched lettering:—Rembrant Pinxit Ja^s^ Walker Fecit

H.W.B.

II. Inscribed in engraved lettering:—Rembrant Pinxit. Jas. Walker Sculpt. [Arms in centre. Dedication in Russian to left, and in English to right; thus:—] Dedicated to her IMPERIAL MAJESTY CATHERINE the SECOND Empress and AUTOCRATRIX of all the RUSSIÁS. [capitals shaded] By her much obliged most devoted and veryhumble [*sic*] Servant James Walker Engr. to her Imperial Majesty. From the Original Picture in the Imperial Gallery at St. Petersburg. St. Petersburg Iuly 10th 1787.

B.M.

III. Inscribed in engraved lettering:—Rembrant Pinxit. Jas. Walker Engr. to her I.M. and membr. of the Impl. Acady. of Arts St. petersburg fecit. [Arms in centre. Dedication in Russian to left, and in English to right; thus:—] Dedicated to her IMPERIAL MAJESTY CATHERINE the SECOND Empress and AUTOCRATRIX of all the RUSSIÁS. [capitals shaded] By her much obliged most devoted and veryhumble [*sic*] Servant James Walker From the Original Picture in the Imperial Gallery at St. Petersburg.

Publish'd Jany. I. 1792 as the Act directs by Jas. Walker St. Petersburg W. Hodges Queen Street May Fair and R. Blamire, Strand, London.

B.M.
F.M.

This picture is also known as "Timothy and his Grandmother", and as "The Nun and the Child" (*H. de G.* 155).

180

Bode 339. *Klass: der Kunst* 301.

THE CENTURION CORNELIUS J. Ward.
(or The Parable of the Unmerciful Servant.)

**J.F.* 22.

Nearly whole lengths, standing. On the left, behind a table on which are papers, a man in a large turban, with beard &c. directed to right, right hand on table, left arm extended towards a group of three other men, who are attentively watching him.

H. 587. Sub: 512. W. 662. Sub: 613.

Several trial proofs are in the British Museum.

I. Inscribed in fine engraved lettering:—Painted by Rembrant Engraved by Jas. Ward Painter & Engraver to his R.H. the Prince of Wales The Centurion Cornelius [open capitals] From an Original Picture brought to this Country by M Bryan Esqr. London [open capitals] Pub. April 10 1800 by Messrs. Wards & Co [open capitals] No 6 Newman Street [On either side of title:—] And when the Angel which spake unto Cornelius was departed he called two of his houshold [*sic*] servants and a devout soldier of them that waited on him continually And when he had declared all these things unto them he sent them to Joppa Acts, Chapr X Verse 7 & 8

F.M.
J.C.

* "James Ward, R.A.", by Julia Frankau. London, 1904.

II. As I, but with the letters of the title (THE CENTURION CORNELIUS) shaded; the lettering, all through, strengthened, and many marks of punctuation added.

B. M.
H.W.B.

Very likely there is a state with "James Ward & Co" instead of "Messrs. Wards & Co" in the publication line.

This picture is also called "The Unfaithful Servant" and "The Workers [*or* Labourers] in the Vineyard". (*H. de G.* 114.)

181

Bode 121. *Klass: der Kunst* 111 *a.*

THE PHILOSOPHER IN DEEP STUDY. W. WARD.

Interior of vaulted building, with a wide winding staircase on right. An old man in a furred cloak sits at a table by a window on the left. A large wicker bird-cage hangs above his head. On the table are large books, a globe and a crucifix.

H. 222. Sub: 176. W. 227. Sub: 202.

Inscribed in fine engraved lettering:—Painted by Rembrant. Engraved by W. Ward. Published by R. Ackerman & Co. 96. Strand. 1829.

B.M.

See also Nos. 87 & 117.

182

Bode 407. *Klass: der Kunst* 388.

BAUCIS AND PHILEMON ENTERTAINING JUPITER AND MERCURY. T. Watson.

**G. G.* 50.

Interior of a cottage. Behind a table on the right sits Jupiter, in rich clothing, bareheaded; long hair, beard &c. On his left, back to a window sits Mercury, at the end of the table; he is depicted as a negro. On the table is a basket of fruit. On Jupiter's right are Baucis and Philemon, the former with a live goose in her hands.

H. 456. Sub: 413. W. 528.

I. "Avant le texte dans la marge inférieure."

Not seen.

Lot 639 *in sale at Amsterdam April* 1910.

II. Inscribed in engraved lettering:—Rembrandt pinxt. Thos. Watson fecit. Publish'd March 1st 1772 for S,, Hooper, at No. 25 Ludgate Hill, W,, Shropshire, New Bond Street, & T: Watson, No. 8 Broad Street.

F.M.
J.C.

III. Inscribed in engraved lettering:—Rembrandt pinxt. Thos. Watson fecit. Baucis and Philemon. [capitals shaded] From an Original-Painting by Rembrandt: Published March 1st 1772 for S,, Hooper,

* "Thomas Watson", by Gordon Goodwin. London, 1904.

at N^{o} 25 Ludgate Hill, W,, Shropshire, New Bond Street, & T: Watson, N^{o} 8 Broad Street.
[At each side of the title:—]

Devotion seiz'd the Pair, to see the Feast
With Wine, and of no common Grape, increas'd
And up they held their Hands, and fell to Pray'r,
Excusing, as they could, their Country Fare.
One Goose they had, ('twas all they could allow)
Whom to the Gods for Sacrifice they Vow:
But persecuted, to the Pow'rs she flies,
And close between the Legs of Jove she lies.

DRYDEN.

J.C.

183

A JEWISH RABBI. T. WATSON.

G.G. 73.

Included in the catalogue of the works of Thomas Watson by M^{r} Gordon Goodwin on the authority of "Dodd and Le Blanc".

Not seen.

Probably the same as the following number.

184

Bode 469. *Klass: der Kunst* 440*b*.

A RABBI.
REMBRANDT'S FATHER (?). T. WATSON.

G.G. 48.
J.C.S. 42.

Half-length, directed to front, looking slightly to right. An old man in a velvet cap; beard &c.; cloak.

H. 379. Sub: 327. W. 281.

Inscribed in engraved lettering:—Rembrant pinxt. T,, Watson fecit. Done from an Original Picture Painted by Rembrant, in the Collection of the Duke of Argyle. Published as the Act directs for T. Watson Junr in Little Windmill Street Golden Square.

H.W.B.

J. Smith, Cat: raisonné Nº 459 (note), says:—"There is a print engraved by J. Watson, corresponding with the preceding, with the exception that, instead of a cap, he has on a large hat." I can find no other trace of it.

185

Bode says the picture was painted by Govaert Flinck.

HAGAR IN THE DESERT. F. WRENK.

Hagar, on the right, kneeling to left; hands clasped and face resting on them; right arm leaning on a fallen tree. Behind her stands an Angel, with halo. Trees in background.

H. 650. Sub: 590. W. 498.

I. Before any inscription.

Sale in Vienna, June 1888. *Not seen.*

II. Inscribed in engraved lettering:—Gemahld von Rembrandt. Gedruckt von Senn. Gestochen von Wrenk. AGAR in der WÜSTE. [capitals shaded] Das Originalgemählde von Rembrandt befindet sich in der Sammlung des Hrn. Grafen v. Schönborn. Wien, im Verlage des Kunst- und Industrie-Comptoirs. 1804.

B.M.

186

Bode 170. *Klass: der Kunst* 148*b*.

REMBRANDT. F. WRENK.

Bust, directed to left, looking to front. A young man; long hair; velvet cap; gorget; velvet cloak fastened across right shoulder by a chain.

H. 224. Sub: 194. W. 140.

Inscribed in engraved lettering:—Peint par Rembrand. Gravé par F: Wrenk. 1790. REMBRAИD VAИ RYИ. [shaded capitals]

J.C.

See also Nos. 1 & 169.

Note. In the catalogue of a sale at Leipzig, in May 1912, Lot 1179 was thus described:—"Halb-figur nach rechts in pelzverbrämtem Sammetmantel und Kappe. Fr Wrenk sc. gr. fol. Prachtvoller erster Abdruck vor aller Schrift." Apart from the difference in the direction of the portrait the size of the plate ("gr. fol.") seems to indicate another engraving than the one described above.

187

Original unknown.

TOBIAS AND THE ANGEL. F. Wrenk.

Tobias, facing to right, kneels on his right knee, with both hands raised in surprise at the sight of the fish, which appears above the surface of the river, on the right. The Angel is behind Tobias, and points to the fish with his left hand. In the foreground is a dog, snarling. In the background trees to left, an old man walking towards the left among them.

H. 510. Sub: 460. W. 605.

Without any inscription.

B.M.

188

Bode 227. *Klass: der Kunst* 215.

PORTRAIT OF A DUTCH CLERGYMAN. JOHN YOUNG.

Nearly full-length, seated; directed slightly to left, facing to front. Skull cap, white hair, beard &c. Furred gown, long white bands; hands resting on arms of chair. Two ruled lines round subject.

H. 95. W. 73.

Inscribed in engraved lettering:—REMBRANDT. [open capitals] At top, above the outer surrounding line:—Nº 222.

B.M.

This is Nº 222 in the "Stafford Collection", 4to, London, 1825, where it is called "A Burgomaster".

189

Bode 430. *Klass: der Kunst* 401.

REMBRANDT. JOHN YOUNG.

Bust, directed to right, facing to front. Velvet cap, curling hair, moustache and imperial; coat with high collar, turned up. In the work, to right:—Rembrandt f. 1659. Two ruled lines round subject.

H. 74. W. 59.

Inscribed in engraved lettering:—REMBRANDT. [open capitals] At top, above the outer surrounding line:—Nº 145.

B.M.

This is Nº 145 in the "Stafford Collection", 4to, London, 1825.

See also Nº 100.

190

Bode 325. *Klass: der Kunst* 291. *H. de G.* 154.

TIMOTHY AND HIS GRANDMOTHER. JOHN YOUNG.

An old woman, seated in the Temple, directed to, and looking to left. A large book on her lap. Against her right knee kneels a boy. Other figures in the background. Two ruled lines round subject.

H. 85. W. 70.

Inscribed in engraved lettering:—REMBRANDT. [open capitals] At top, above the outer surrounding line:—Nº 224.

B.M.

This is Nº 224 in the "Stafford Collection", 4to, London, 1825, where it is called "Samuel and his Mother". It is also known as "Hannah in the Temple".

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